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HOW TO INCREASE YOUR FREELANCE RATES – AND YOUR SALARY

COMPUTER ARTS

DESIGN
MATTERS

ISSUE #262

FEBRUARY 2017
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THE UK

BOOST
CLIENTS
PROFITS

THE
DESIGNER'S
GUIDE TO
MONEY

MAKE MORE MONEY
FOR YOURSELF AND
YOUR CLIENTS

🔍 resonance



“
**WE ALL LIVE IN A
RHYTHMIC UNIVERSE.
THIS IS MINE.**
”

iStock Exclusive Artist **Bülent Gültek**



Making the cover

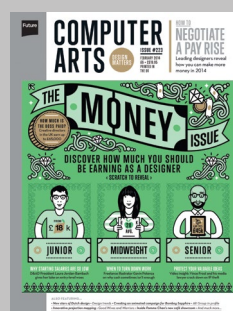
In previous years, CA's money-themed specials have featured visual metaphors galore, including a scratchcard-style 'salary survey' in 2014, and a slightly more in-your-face giant gold coin, featuring a fist clutching a wad of bank notes, in 2015.

This issue, following a turbulent year of Brexit and Trump-related uncertainty in global markets, we decided to draw financial inspiration from the peaks and troughs of the stock exchange.

Designed in-house by CA's art editor Jo Gulliver, this issue's cover references the information boards on the trading floor, packed with data about the latest rises and falls on the market – while the matrix of LED-style dots that make up the main headline have been embossed by our friends at Celloglas.

Watch the emboss being applied at Celloglas in our latest making-of video – plus many of our other special covers being finished – at www.bit.ly/ca-printfinishes

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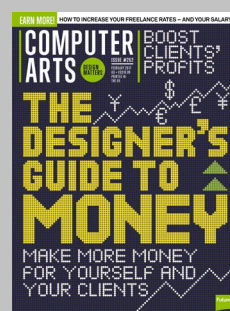
2014 MONEY SPECIAL

Designed by Andrew Gibbs, better known as Sodavekt, this cover used scratch-off silver latex to reveal designers' average salaries. www.sodavekt.co.uk



2015 MONEY SPECIAL

Quirky illustration duo Mystery Meat integrated various survey stats into a giant gold coin, challenging readers to 'get paid more'. mysterymeat.co.uk



2017 MONEY SPECIAL

Designed by CA's own Jo Gulliver, this issue's stock exchange-inspired cover features an emboss pattern that's very satisfying to the touch!

Editor's letter

Do you work all night, and work all day, to pay the bills you have to pay? Does it feel like there's never a single penny left for you? That's too bad.

As Agnetha, Björn, Benny and Anni-Frid told us, money must be pretty funny in a rich man's world. And while you won't find too many designers with pockets stuffed with wads of £50 notes, blowing their surplus on magnums of champagne, if the above situation is true and your hours are disproportionate to your income, the chances are you're not charging enough for your time.

With all this in mind, welcome to another CA money special, in which we tackle the eternally thorny topic from several angles, including increasing your salary, negotiating your freelance rates and budgeting your studio projects more effectively, as well as posing some more philosophical questions such as how to balance passion with profit, and whether you should reduce your rates for charitable causes.

Our striking cover is by our very own Jo Gulliver, who took her inspiration from the hectic LED boards at the world's stock exchanges (which have certainly seen their share of fluctuation over the last year) to create a typeface from a matrix of dots, which have then been embossed by our finishing partners Celloglas.

Next issue, we explore the potential in the year's hottest trend, virtual reality, to determine how designers and branding agencies can take advantage of the nascent technology to create fully immersive campaigns. And for the print aficionados amongst you, there's an advice-packed video special to help you get the most from the medium. And yes, I really did just quote Abba.

● NICK CARSON
Editor
nick.carson@futurenet.com

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FEATURING



STEVEN HELLER

Steven was an art director at the New York Times for 33 years. He is a prolific design writer; we feature an extract from his latest book, *Graphic Design: Rants and Raves* on page 20.

www.hellerbooks.com



UGO GATTONI

Ugo is a Parisian artist whose surreal and exquisitely detailed giant artwork features dreamlike worlds of his own creation. Find out how he completes such large-scale projects on page 50.

www.ugogattoni.fr



JEN JUDD

As managing director of animation studio Animade, Jen works closely with the directors to formalise the strategy of the business. We catch up with her and the Animade team on page 76.

www.animade.tv



ANSSI KÄHÄRÄ

Anssi has worked in graphic design since 1997. He is co-founder of design agency Werklig, which recently created a new brand identity for Helsinki City Museum. Turn to page 82 to read about the project.

www.werklig.com



MORAG MYERSCOUGH

Morag is an award-winning designer who is known for her colourful and outlandish installations. On page 98, she tells us why she loves metal structures so much, and talks us through her favourites.

www.supergrouplondon.co.uk

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EDITORIAL

Nick Carson
Editor
nick.carson@futurenet.com

Jo Gulliver
Art editor
jo.gulliver@futurenet.com

Rosie Hilder
Operations editor
rosie.hilder@futurenet.com

Peter Gray
Video producer
peter.gray@futurenet.com

Gareth Jones
Videographer
gareth.jones@futurenet.com

CREATIVE BLOQ
www.creativebloq.com

Craig Stewart
Editor
craig.stewart@futurenet.com

Kerrie Hughes
Associate editor
kerrie.hughes@futurenet.com

Dom Carter
Staff writer
dominic.carter@futurenet.com

Contributors

Ian Evenden, FranklinTill, Steven Heller,
Matt Jones, Tom Manning, Tom May, Kulsoom
Middleton, Morag Myerscough, Freddie Öst,
Seb Sabouné, Julia Sagar, Laura Snoad,
Garrick Webster

Contact

Future Publishing Ltd, Quay House,
The Ambury, Bath, BA1 1UA
+44 (0) 1225 442 244
hello@computerarts.co.uk
computerarts.creativebloq.com

ADVERTISING

Michael Pyatt Ad manager
michael.pyatt@futurenet.com

Chris Mitchell chris.mitchell@futurenet.com
Matt Bailey matt.bailey@futurenet.com
George Lucas george.lucas@futurenet.com
Account directors

PRODUCTION & DISTRIBUTION

Vivienne Calvert Production controller
Mark Constance Production manager

Printing: William Gibbons & Sons Ltd
Finishing partner: Celloglas
Distributor: Marketforce, 2nd Floor,
5 Churchill Place, Canary Wharf,
London, E14 5HU
Tel: 0207 429 4000
Overseas distribution: Marketforce

CIRCULATION

Juliette Winyard
Trade marketing manager: 07551 150 984

SUBSCRIPTIONS

Charlotte Jolliffe Campaign manager
charlotte.jolliffe@futurenet.com

UK readers: 0844 848 2852
Overseas readers: +44 (0)1604 251045
Online enquiries:
www.myfavouritemagazines.co.uk
computerarts@myfavouritemagazines.co.uk

LICENSING

Matt Ellis Head of International Licensing
matt.ellis@futurenet.com
Tel: +44 (0)1225 442244
Fax: +44 (0)1225 732275

MANAGEMENT

Aaron Asadi Creative director, Magazines
Matt Pierce Head of content & marketing,
Photography, Creative & Design and Games
Rodney Dive Group art director, Photography,
Creative & Design and Games
Sascha Kimmel Marketing director

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Chief executive Zillah Byng-Thorne
Non-executive chairman Peter Allen
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)207 042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

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MEET THE TEAM



NICK CARSON EDITOR

Nick treated his girlfriend to a surprise trip to Poland for her birthday, and surprised her further still by asking her to marry him on top of a mountain. It was -7°C, very snowy, and she said yes!



JO GULLIVER ART EDITOR

Jo enjoyed a relaxing few hours at the Clifton Lido in Bristol after getting over the initial (irrational) fear of drowning in a 4.6ft deep pool. She also saw The Julie Ruin fronted by the very cool Kathleen Hanna.



ROSIE HILDER OPERATIONS EDITOR

Rosie spent the last month of her twenties planning what was going to be a huge 30th birthday party. She then decided it sounded too much like hard work, and booked a trip to Paris instead.

KEY CONTRIBUTORS

PETER GRAY VIDEO PRODUCER

Pete had a fun end to 2016 with an inspiring visit to Animade for this issues' Video Insight. He also did Computer Arts proud by being the only one of the team to hit the dance floor at the Christmas do.

KAI WOOD FREELANCE ART EDITOR

Kai has been getting ready for the release of Star Wars: Rogue One by watching the original trilogy again (any excuse), and playing far too much Star Wars Battlefront (just to really get in the mood).

Production notes

PRINTERS
TEXT AND COVER CMYK, MATT
LAMINATE AND SPOT-UV
PLUS PANTONE 394 YELLOW
William Gibbons

EMBOSS BY



PAPER
COVER
Precision Special Gloss FSC 250gsm
P3-74: Ultra Mag Plus Gloss 90gsm
P75-98: GraphoInvent 70gsm

TYPEFACES
Trump Gothic West, Akkurat,
Simple, Kondola and Calluna

(mt)

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WIRE

DESIGN

CODE

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CULTURE

TRENDS | PEOPLE | EVENTS | INSPIRATION

Each month, our Trends section is curated by experienced creative consultancy FranklinTill www.franklinTill.com



TRENDS

SURREAL SHAPES

Product and furniture designs take on surrealist shapes, channelling their inner Dalí and Magritte; irregular 2D and 3D forms appear morphed, melted and dripping, with high-gloss and metallised finishes



PERSPECTIVES BY OS & OOS

Perspectives is a series of sculptures that use the juxtaposition of light-filtering foils and glass to play with the viewer's perception of form and shape. Photography by Jeroen van der Wielen.

CATCH CHAIR BY JAIME HAYÓN FOR &TRADITION

Inspired by the harmony of curves, Jaime Hayón's Catch Chair for Danish brand &tradition is formed from a single piece and embellished with rich materials that play with the effect of light and shadow.



SALOMINKA BY VERA PANICHEWSKAJA

Salominka is an exploration into colour and form using the traditional Russian craft of marquetry to blur the line between 2D and 3D shapes. Photography by Lina Forsgren.

**FRAGMENTS
BY MATILDA BECKMAN**

The Fragments collection comprises handmade asymmetric wavy panels of tinted glass. When backlit by a lamp, the glass projects surreal, shifting shadows.


**MIRAGE
BY GUILLERMO SANTOMÀ**

Guillermo Santomà creates illusions in space, density and shape in his Mirage furniture collection for Etage Projects.


105 LTR FORMEN BY FABIO VOGEL

Fabio Vogel experiments with alternative techniques in the development of 105 ltr Formen, a collection of misshapen glass vases.


FRANKLINTILL STUDIO
Design Futures / Material Futures / Colour Futures

FranklinTill Studio is a forecasting agency and creative consultancy that works with lifestyle brands across the disciplinary spectrum to provide research-based insights that drive creative innovations in materials, colour and design. It creates reports, publications, exhibitions and events with the aim of making its research both accessible and inspiring. It also edits and produces two magazines, published by View Publications, which you can buy from www.viewpoint-magazine.com.

VIEWPOINT DESIGN

Viewpoint delivers visual, editorial and statistical information to brands, designers, agencies and consumer insight teams determined to create lifestyle products, campaigns and environments that anticipate consumer demand. Written by professionals in the branding and design business, each issue explores how a significant trend will impact consumer behaviour and the global design landscape.

VIEWPOINT COLOUR

Launched December 2016, Viewpoint Colour offers visual inspiration, design direction and a global perspective on colour. The inaugural issue provides an in-depth analysis of the personality traits of emerging colour stories, explaining why they are relevant now and how they are currently being applied.

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Will Barras was a founding member of street art collective Scrawl – his narrative-driven compositions and flowing line work appeared in Scrawl's 1999 book. He has exhibited and performed live painting throughout Europe, the US and Asia.
www.willbarras.com



MY DESIGN SPACE IS...

FILLED WITH PENS AND BRUSHES

Artist **Will Barras** discusses the pros and cons of his two work spaces: his flat and studio, and talks about the essential materials he needs to create

Artist, illustrator and animation director **Will Barras** has two different places that he can work from, depending on how he's feeling, or how cold it is. At the moment he's enjoying staying warm working from his flat in east London, which is particularly handy as his days are sometimes cut short by the school run.

"I have a big room to work in, lots of tea and I often stick Netflix on in the background," says Birmingham-born Barras, who moved to Bristol to study graphic design, and became one of a new crop of young artists working within

the city's world-renowned street art scene. "It's comfortable, and I've got all my stuff around me," he continues. "But I can get easily distracted with picking bits of fluff off the carpet, so if I need to paint a lot or make a mess, or I'm going stir crazy, I brave the cold and go to my studio around the corner."

Barras keeps his studio as empty as possible, so that he has nothing else to do there except work. He shares the space with four other designers and illustrators, "It's great there when I get into it," he says.

He's normally surrounded by a lot of different pens, pencils markers and brushes (1). "I like having

all this stuff around. Sometimes I make marks or textures, which I photograph. This process often takes me to new things."

Barras has owned his easel (2) for many years. It's like an old friend, he says. "I've made a lot of paintings with it now. I may get tired, but I think it's probably better to paint standing up."

Like his pens and pencils, a stack of good watercolour paper (3) can usually be found in Barras' studio. He normally chooses Saunders Waterford hot press, citing its smooth quality and ability to hold a lot of liquid as preferable for his work. "It's a nice surface to

work with and I also don't have to over-work things, so I can just rattle through it," he explains.

These days, his illustration projects usually cross over into painting, and Barras is increasingly finding himself photographing objects with his SLR camera (4) to work into the images.

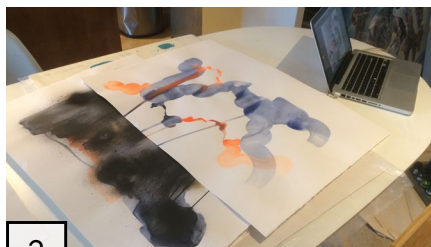
"The painting (5) currently on my easel is record sleeve artwork for Juice Aleem, a rapper from Birmingham, on a record label called Gamma Proforma," adds Barras. "The album is called VoodooStarchild. It's a collage of African fabrics, which I've painted over in acrylic and oil paint." ■



1



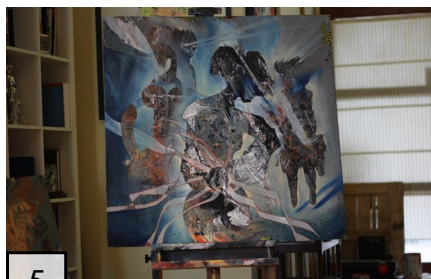
2



3



4



5



Doug Powell, far left, is a designer and studio lead at IBM and former AIGA president. Julie Anixter, left, became AIGA president in 2016. www.aiga.org

NEW VENTURES

DESIGNING LEADERS

Julie Anixter from AIGA and **Doug Powell** from IBM explain how their new partnership could help shape the future of design

American design organisation AIGA has recently announced a partnership with IBM in order to train a new generation of design leaders. IBM will serve as the first official AIGA Sponsor for Design Leadership, deploying its expertise across AIGA's network. But why? And who will benefit? AIGA executive director Julie Anixter and Doug Powell, a designer at IBM, explain...

What's wrong with design leadership?

Doug Powell: Design is undergoing a massive change, with designers having influence in organisations that previously didn't value our contribution. This will require a whole set of skills that many designers don't yet possess.

Julie Anixter: Are designers ready to solve complex business issues? Doug talks about IBM's designers playing a role in cybersecurity, for example. Design leadership needs to ensure that designers can tackle anything.

How will this new partnership between IBM and AIGA help address that?

JA: For AIGA, this is a very special opportunity to give our members a window into IBM's design journey. IBM is in the midst of a design transformation. They're creating a global culture of design and design thinking. The education, momentum and inspiration we'll receive through this partnership will accelerate our members' growth, and the design profession as a whole.

DP: At IBM we see our role in the broader design professional community to be vital to

our mission of culture change. As designers grow and develop across the industry, it elevates all our businesses. As the largest, most established design organisation, AIGA is the best partner for this.

Who can get involved?

DP: This is very clearly targeting those who place a value on AIGA membership. Our programming will be limited to AIGA members, and will be delivered in partnership with AIGA Chapters.

What will IBM be responsible for?

DP: As the role of designers expands, the complexities of the situations we're working within – and the problems we're addressing – also expand. This means that designers need to be adept in skills like facilitation, teaching and collaboration.

This new partnership aims to help AIGA members to quickly master those skills, and test this model. IBM will be responsible for training and providing leadership on AIGA Task Forces, as well as sharing relevant content.

What sorts of topics will be covered in IBM's quarterly design leader training summits?

DP: Design thinking as an inclusive, collaborative, problem-solving practice will be at the core of the programming.

What happens at the end of the partnership's one-year run?

JA: We'll evaluate, learn, and iterate. Sound familiar?

DP: Exactly. As we like to say at IBM: "Everything is a prototype!" ▣



EVENT REPORT: ADOBE CREATIVE MEET UP

CREATIVE ENERGY

Julia Sagar finds inspiration in abundance at Adobe's latest Creative Meet Up

KEY INFO:

Location

The Bike Shed, Old
Street, London

When

24 November 2016

Attendees

235

Key speakers

Aaron Draplin
Dan Mumford
Rufus Deuchler

Some 67 per cent of people will choose a product or service because of its design. That's according to Adobe's Rufus Deuchler, who opened another inspiring Creative Meet Up in London at the end of November with a quick recap of the main announcements at Adobe Max – including the company's new 3D design program, Project Felix – and some key facts to get the audience thinking.

"Design has an impact on brand loyalty," he continued.

"Businesses that invest in creativity have a better chance at increased productivity," Deuchler also reported an almost 30 per cent year-on-year growth in job postings on Behance. "There are potential customers looking on Behance," he explained. "The major keywords are: 'user', 'directors' and 'interface'. People are looking for designers to help create for these new media."

One illustrator who rarely works using traditional methods anymore is freelancer Dan Mumford. His clients include

Disney, Sony, Wizards of the Coast, Icon Motorsports and CBS, as well as a huge array of bands and record labels from around the world, including the likes of Iron Maiden. Mumford began working in the music industry, and talked about making the jump from album artwork to movie posters, and how much he enjoys his work: "I always start by rewatching the film entirely to pick out my favourite moment, or decide what will visually work well," he said, explaining his process. "I'm a massive fan of the worlds that



Clockwise from far left: Dan Mumford opening the event; Aaron Draplin sharing an insight into the book-making process; the crowd at London's Bike Shed venue.



I worked for a bunch of friends along the way and tricked graphic design into hiring me. I wanted to manifest a life where people would hire me

Aaron Draplin

have been created and all I want to do is show reverence to those worlds in my work."

Logo legend Aaron Draplin also took to the stage, closing the evening with passion, inspiration and a huge lashing of humour. Part way through an epic book tour promoting his 'mid-career retrospective' *Pretty Much Everything* ("They're the publisher's words – not mine"), he recalled his start in the industry: "I worked for a bunch of friends along the

way, and tricked graphic design into hiring me," he laughed. "Maybe you know me from making logos. But nine out of 10 times it was just for the hell of it, because I wanted to manifest a life where people would hire me."

For Draplin, making a book about his work has been a huge privilege. "To younger designers, my message is: just go do it," he said. "It sounds like a bumper sticker, but that's what I wanted to say in the book." ■



EVENT REPORT: STACK AWARDS

BEST INDEPENDENT MAGAZINES NAMED

The 2016 Stack Awards celebrated the world's finest indie magazines, as judged by the best in the business

The second annual Stack Awards, celebrating independent magazine publishing, saw Britain and the Netherlands carry off seven of the 11 trophies on offer, with Dutch design and crafts mag *MacGuffin* taking the Magazine of the Year title.

This year's awards attracted more than double the number of entries submitted for last year's competition, and 150 magazine makers met in London to celebrate. The judges presenting the awards commented on both the quantity and quality of the magazines they saw.

"The standard of entries this year was extremely high across all categories," said Steven Watson, founder of Stack, a subscription service for independent publications. "It's been another exceptionally good year for independent publishers, and I'm delighted that the expanded awards have been able to recognise the fantastic work being done by these passionate makers."

The winners and commendations were decided by an international panel of magazine experts that included Gail Bichler, design director of the *New York Times Magazine*; Debbie Millman, creative director of *Print* magazine; and Jeremy Leslie, creative director of *magCulture*. ■



Left: Animade's Ed Barrett and Tom Judd kick off a fantastic evening of inspiration.

EVENT REPORT: SAUCE 2

HOT SAUCE

Is procrastination something to be explored or excluded from your practice?

Julia Sagar watches as the creative vice gets flip-reversed at Sauce 2

The second installment of London-based studio Animade's new series of talks, *Sauce 2*, tackled a topic close to many creatives' hearts – procrastination – when the team took over the capital's Protein Studios on 15 November.

As Animade co-founder Tom Judd explained, procrastination often inspires a love/hate relationship: "It can be an enemy that tears us away from work," he pointed out, "and it can be our friend, giving us opportunity."

Studio AKA animation director Kristian Andrews took the latter position during an entertaining opening talk in which he introduced the audience to Gavin Paul – a pseudonym under which he bombarded Comedy Central with a series of humorous stings, in response to an 'exposure' email from the company. "It was an odd journey of procrastination with these Comedy Central films,"

he reflected as he walked through the animations, which became increasingly bizarre. "I was having fun so I kept rolling," he laughed.

Procrastination also led Andrews to create his first videogame, *Barbara-ian*, which revolves around "a mythical badass with perma-rage and a penchant for smashing". As he showed, good things can come from focusing on tasks other than the one in hand.

Another creative to flip procrastination on its head during the evening was sound designer Mutant Jukebox, who talked about the vice as a tool to progress – and had a wealth of advice for getting more from procrastination. "Who you procrastinate with matters, and where," he explained. "Procrastinating with others can prevent you from stagnation."

For him, procrastination has played an important role in the development of his work. "Messing around became an essential part

of how I was experimenting with sound and music," he explained, adding that "hanging out" with other creatives is a good way to get to know people really well, and can lead to better work.

"Remember: don't procrastinate by yourself," he urged. "Get out there and procrastinate with others."

Graphic designer and illustrator Bee Grandinetti also took a proactive approach to the issue. She described Hungarian psychologist Mihály Csikszentmihályi's concept of 'flow', in which a person is completely absorbed in what they're doing; before dissecting some of the issues that can prevent creatives from reaching that state. "You need enough skills to be able to do the task, but there has to be a challenge too, to get to the flow," she said. "Once you find the trigger for your own flow and why you procrastinate, you can control your mindset."

"I've learned to accept and embrace procrastination as another way of producing work," said animator Sophie Koko Gate. Unusually, she managed to develop a new, highly client-friendly style of illustration while procrastinating on developing a personal project – showing once again that procrastination certainly can lead to unexpected places.

For animation studio Golden Wolf, procrastination is a necessary evil: "Sometimes you need the space to let your mind wander," said co-founder Ewen Stenhouse. It's also a creative tool that can be used for good, as creative director Ingi Erlingsson pointed out. "We send stupid GIFs and things on Slack all day," he laughed. "It really helps us bond as a studio and focus on our work – it gives us a common sense of humour and outlook on life. As creatives, we have to live with procrastination and embrace it." ▀



*'The flexibility, freedom and support inspired me to continue my studies with the OCA. I learned that a crucial part of the design process is **experimentation** without any constraints. My work is a result of spontaneous play that follows development of my **artistic voice**.'*

Image and words by Andreja Arunovic



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INSIGHT

Strong opinion and analysis from across the global design industry



STEVEN HELLER
DESIGN WRITER
www.hellerbooks.com

Steven Heller was an art director at the New York Times for 33 years. He is a prolific design writer, and has authored, co-authored and edited over 100 books on design and popular culture.



SEB SABOUNÉ
PRODUCT MANAGER,
HIVE LTD
www.wearehive.co.uk

Formerly at ustwo, Seb Sabouné is now product manager at technology design studio Hive, where he partners with corporations and start-ups to build great products that people love.

DESIGN MATTERS: How often do you reduce your fees for non-profit clients? – page 22

PLUS: Three perspectives on WeTransfer's recent rebrand – page 24

Illustrations:
Louise Pomeroy
www.louisezpomeroy.com

ESSAY



Donald Trump's branding sucks

According to Steven Heller, the incoming US President can add bad design to his list of gaffes...

Alas, it seems the President-elect Donald Trump is contemptuous of typographic acuity and design literacy. In his book *Trump University Branding 101*, the tycoon offers the briefest discussion of managing logos and writes, “You do not need a graphic design house to develop your logo.” He goes on to say, “Ideally, your logo should be unique.”

Yes, one’s logo should be unique. But unique is not a substitute for smart. Something can be uniquely brilliant or uniquely awful. Trump’s typography is uniquely arrogant. His campaign branding is simultaneously bold and bland, and completely uninspired. This comes as no surprise, because Trump has never shown the slightest inclination toward tasteful iconography.

His history of terrible typography started with his first major development, Trump Tower. He plastered his name over the entryway in a heavy slab serif typeface called Stymie Bold. The original Stymie, designed by Morris Fuller Benton in 1931, exemplifies a popular genre of updated nineteenth-century slabs called Egyptian, known for their bold, blocky serifs. The typeface family was initially conceived in homage to Napoleon’s 1798 Egyptian campaign, which prompted a craze for all things Egyptian.

It’s unclear whether Trump chose Stymie out of an affinity for Napoleon or because a similar typeface called Rockwell, designed in 1934, was not angular enough to represent the flagship saw-toothed bronze skyscraper bearing his name. Whatever the reason, the dramatic 34-inch-high brass Trump Tower logo marked a preference for “look at me” Stymie, which Trump would use on everything from hotels and casinos to his private jet. His choice of business typography is not fly-by-night or shady, but stereotypical and clichéd – the kind of font a Cadillac salesman may have on his business card or a financial advisor might use on a letterhead.

Eventually, though, slab serifs may have been perceived as too plebeian for his luxury brands. So the Trump name received various typographic makeovers to express wealth and exclusivity, most vividly illustrated by the Trump Network Shield, a faux-heraldic crest, replete with regal arm and hand holding the Trump family spear.

Certain typefaces have come to express status. And although Trump’s choices may not win any art school design competitions, his current serif typeface, Trajan, exudes all the attributes of imperial Roman letterforms and is named after the Trajan column, implying classical elegance and heritage.

So when juxtaposed with the faux-heraldic Trump Network Shield, the idea of empire is implicit. As the Donald proclaimed in *Trump University Branding 101*: “The Trump brand includes many diverse products and services. However, the typeface and presentation of the Trump name remain constant.” The Trump name further satisfies another *Branding 101* precept: “As a practical matter, your name must be pronounceable, not only in your country but in any others in which you might do business.”

But when it comes to politics, Trump has decided to go for a far less Napoleonic aesthetic. For his presidential campaign, his typography was as quiet as he is loud. Actually a slew of Trump logo parodies circulating on the web, including those in which the American flag is wittily designed to resemble his famous comb-over, are far cleverer than the surprisingly subdued setting of the Donald’s last name against a solid navy blue background.

The type was bold, but serifs were eliminated in favour of a sans serif similar to Franklin Gothic, while his slogan ‘Make America Great Again,’ possibly in Gill Sans, was garnished with five discreet stars. In short, it was no frills and no thrills, which has certain advantages.

With so much attention paid to logos from early on in the campaign, criticism of his logo was not on the list of things that the Donald had to grapple with. Of course, he has a talent for stirring up plenty of controversy without making another typographical gaff. ■

Trump’s presidential campaign typography was as quiet as he is loud... no frills and no thrills

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*This extract was taken from Steven Heller’s new book, *Graphic Design: Rants and Raves* – which covers the full spectrum of design and related art and culture in over 40 self-contained essays. To be in with a chance of winning one of five copies, go to www.bit.ly/ca-hellerbook*

DISCUSSION

How often do you offer your skills to charity for a reduced fee, and why?



RICH MICALLEF
Designer

www.behance.net/richmicallef



"I never do freebies. Remember that a lot of the large charities have CEOs on enormous salaries: would they work for free? Beware the line: 'It could be a foot in the door', as you could well be taken for granted. If word spreads that you do work for free, you risk becoming a doormat. But I will take things other than pure cash, depending on the situation. Once I did a quick job for a local charity and was taken out for dinner in return. I always get something, regardless of the size or nature of the client."



AMIT PATEL
Design director

www.countcreation.com



"It's easy to get bogged down with paid projects and enquiries, but there are so many good charity initiatives and start-ups out there that need good design support, even on a small scale. It's good to create some headspace for these types of jobs, which can really help organisations to move forward and potentially open up new areas of work for you. I try to give back wherever I can."



MORVEN MACIOMHAR
Graphic designer

www.odrum.com



"I have in the past worked for free and sadly/stupidly been taken advantage of. I've toughened up (a bit) and the compromise is giving a reduced rate to charities. The downside is the effect on my finances: your name gets passed around and with it, expectations of what you charge. I set that bar and it's difficult to move. I've met some great people and causes I love working with. But it's certainly been an eye-opener seeing how money is spent within charities on top-level salaries and consultants, and that's influenced how I feel about pro bono work."

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@PHOTOG_MW

I offer my photography for free to small charitable organisations. If it was a big charity, I'd charge my usual fees.



PAUL WADE

I do every so often, depending on the client and the job. But as soon as someone utters the words 'great exposure', I'm out.



@OBLADEELTD

We offer logos for free to small charities. It's our way to give back, and hopefully will help them progress.



MARK ASTLE

The best thing to do is go for a meeting at their offices. See how big and swanky they are, and how many employees they have. Then decide if they really need you to do free work.



@JULIE_MEAD

Once a quarter. Charity work can help build a diverse portfolio and draw extra attention to your abilities. Be choosy, though.



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REBRAND FOCUS



Focus on: WeTransfer rebrand

Completed by its in-house team, the file-sharing service's visual overhaul includes a logo that places greater focus on the 'we'...



LASZLITO KOVACS
Creative director,
WeTransfer
www.wetransfer.com



JON STAPP
Founder and creative
director, Atomic Vibe
www.atomicvibe.com



BILL DAWSON
Creative director,
XK9
www.xk9.com

"WeTransfer not only looks different, but has been revisited from the inside out. Our ties with the creative community have been strong since day one, and we believe that our new brand is just the simple expression of that. We believe that we are living in an awesome era in which 'we' is greater than 'I', and collaboration is key. We are humbled to be one of the favourite tools for creatives all over the world. Being part of it is an incredible honour. This is represented in our new symbol, elevating the concept of 'we' as a powerhouse for everything creative."

"This update is more polished than its predecessor, but the overly bulbous 'w' does conjure some unintentional visual associations. I see a tooth as well as a screaming mouth. Juxtaposed with the cute, smiling 'e,' the 'w' seems to shout: 'Come get your files!' while the 'e' giggles, 'Pwetty pwease?' But my ambivalence towards the logo dissipates when considering its place in a larger, beautifully refreshed, branding experience. The logo is mostly unnoticeable on the website, allowing other elements to take centre-stage. Clean type, intuitive UI, playful illustrations, and simple, whimsically animated geometric shapes called 'particles' work harmoniously in a fun, friendly, approachable visual language. The whole truly is greater than the sum of its parts."

"I use WeTransfer. It's a solid brand with a good product. But the 'we' mark is an amateurish failure of brand identity. It is odd, and bad. Odd seems to be its intention. Bad is my professional aesthetic judgment. It's an abstraction of letter shapes, which is a common approach to brand mark design. But this abstraction delivers nothing more than two amorphous letter blobs. To borrow from Gertrude Stein, 'There is no there there.' With no concept in evidence to support this design, it's just bad typography, and an ineffective brand mark. This refinement was reportedly an attempt to improve the gestalt of the previous design, and deliver a more cohesive whole. But in my view, this is merely a retooled version of the failed predecessor."

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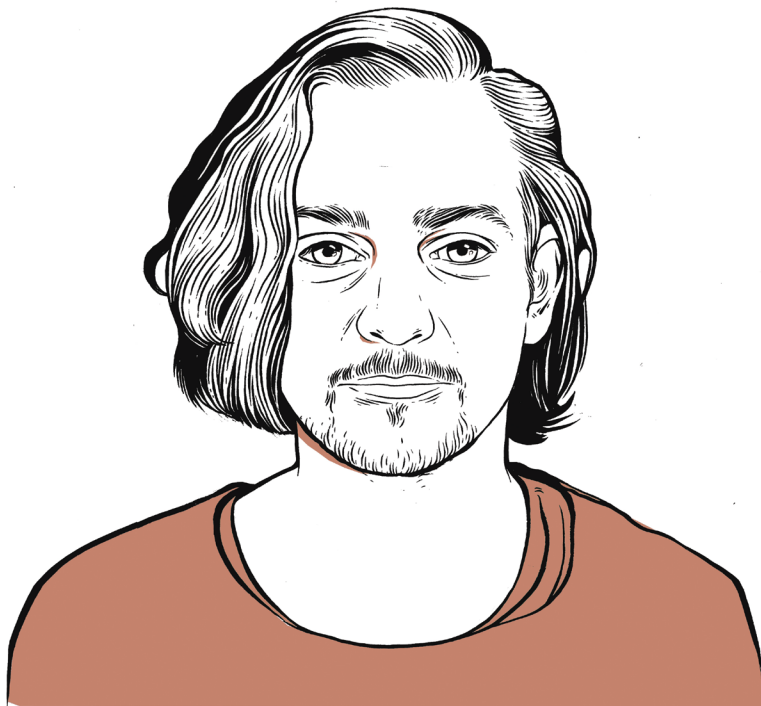
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COLUMN



We should push more boundaries on mobile

According to Hive's **Seb Sabouné**,
app designers should embrace the
full potential of smartphones

Mobile has finally become ubiquitous – for many of us, it's our first point of contact with the world. But with people spending most of their time in five heavy-use applications and a deluge of data around mobile usage, are we, as designers of mobile apps and interfaces, losing sight of what matters?

Until fairly recently, having a new mobile phone felt very much like passing your driving test, or getting your first passport. My phone was how I explored the world. A bit of freedom in my pocket. These days, mobile has become mainstream and, while innovation still happens at a hardware or service level, there is very little that is 'new' and the chances to surprise and delight people on mobile are harder to come by.

But harder doesn't mean impossible. We just need to look beyond what's right in front of us. What can we learn from the way people use mobile today to create the new generation of products?

Take TouchID, a hardware solution central to Apple Pay. Or Happn, a dating service that uses your location to find dates with people who, theoretically, share your interests, without you having to do anything. TouchID surfaces when you need it, without hassle; Happn cleverly capitalises on technology that already exists to offer a service that is relevant to you. But what if we could combine the two, in order to create mobile products that think about where our

users are – their surroundings – while, in the background, learning and responding to their personal needs?

Just look at how the various Wallet apps have transformed

the experience of air travel. You save your ticket, you get reminders and, voila, the ticket appears on your phone exactly when you need it. Why aren't we creating more of these experiences? Why aren't we enhancing people's commutes by designing a game that pauses automatically when their stop is coming up, or a music app that informs its users about their surroundings while they're out walking?

These are what I call 'contextual' and 'passive' interactions. They exist as part of our normal lives, without us having to take action. People will frown at the idea of data gathering at this level, but I believe it's an inevitable evolution. After all, we are already prepared to share data in exchange for products and services that help us on a daily basis. Used responsibly, technology such as data and geolocation will open up the next frontier of mobile products. It will give us the opportunity to enhance experiences like never before.

It's time for all of us to let go of convention, and really start pushing the boundaries. It's time to claim back our freedom. ■

Do you believe contextual and passive interactions are the future of app design? Tweet your thoughts to @ComputerArts using #DesignMatters

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WARIMBA



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SHOWCASE

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from the global design scene



LAID-BACK REBELLION

WARIMBA

by Bienal Comunicación

www.bienal.mx

Warimba is a hammock brand based in Miami that seeks to reflect the spirit of the struggle for peace, justice and human rights in Latin America. The branding, created by Mexican studio Bienal Comunicación, was heavily influenced by indigenous communities in the region, particularly in Venezuela, and art director Carlos Martínez Trujillo also cites

influences such as "the energy and art of groups such as Mano Negra and Bob Marley." Bespoke typography, influenced by different social protest groups throughout Latin America, was created for the brand. "The social history of Mexico and Venezuela helped us to find the rebellious style of font we were looking for," says lead designer Mar Trava Correa.



Bienal wanted “a strong brand that appealed to strong people,” and chose bold graphic elements and colours to communicate the brand’s cultural and ideological influences.

Geometric lines and shapes are the basis of both Maya and Wayuu art, so it made sense to reference them.

The two mirrored W letters that form the isotype represent the struggle for fair treatment and equality.





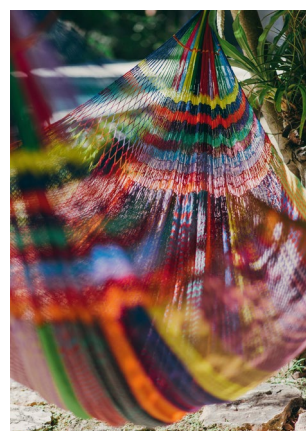
A simple grid was established to allow flexibility when applying the graphic elements of the brand in different scenarios.

For typography, Bialal did an extensive analysis of handmade posters made by activists throughout Latin America.

Bialal chose substrates that were "as natural as possible", while light, mouldable fabrics kept the hammocks' fresh essence.

Hands in different arrangements are used to reflect the brand's values, which include community work and empowerment.

The natives of Central America called the hammock the 'cradle of the gods', because of its lightness, freshness and comfort.





QUAINTON

1 2³ 4⁵ 0
6 7 8 9

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

BLENDED TYPE

QUAINTON

by Sawdust

www.madebysawdust.co.uk

The largest and most complex typeface Sawdust has ever made, Quinton is made up of 350 glyphs. "The beginnings of Quinton took place some years ago," says Sawdust co-founder Jonathan Quinton, who says he began experimenting with blending typefaces Didone and Bauhaus in the hope of taking them somewhere new. The work was shelved and recently resurfaced when the design pair were organising

work. "After all that time and looking at it with fresh eyes, we felt there was something special in those initial workings and so set about finishing the design," says Quinton's partner Rob Gonzalez. The duo found that setting personal deadlines helped them fit the project in between clients, and say they are looking forward to seeing how others envisage using the finished typeface.



SHOE SECRETS

SELECTOLOGIE

by The Bakery

www.madebythebakery.com

The owners of a new shoe boutique in Moscow wanted to focus on exclusive goods and a personal approach to customer service, and so tasked The Bakery with creating a name and identity to reflect that. Led by art director Anna Khmelevskaya, The Bakery envisioned a shop that was so good, the people who went there would want to keep it a secret, only telling their closest friends – like a secret society.

"We chose to use ciphers in most communications to support the idea of codes and sign language in secret societies," says Khmelevskaya. The word search-inspired type is simple and legible, and enables customers to engage with printed materials by crossing out different words.



BREWING UP A STORM

BREWDOG ABSTRAKT

by O Street

www.ostreet.co.uk

"The whole idea behind ABSTRAKT is to push the envelope on what we expect from beer," says O Street art director Neil McDonald. "I wanted to bring this idea into the design, and blow it up."

The blurred boundaries between art and beer, the limited-edition small batches – each known by a code – and the unusual flavours of the brews all fed into ABSTRAKT's new identity and packaging.

The typographic system with scored-out type was inspired by the 'coded' element of the beers: "It has an abstracted quality, and is brave and confident, much like the wild flavour combinations of the beer," notes McDonald.







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CHANGE OF HEART

HEART & STROKE FOUNDATION

by Pentagram

www.pentagram.com

National Canadian charity the Heart & Stroke Foundation wanted a new identity that would help it connect more deeply with Canadians and reignite passion for its cause. The graphic icons of a heart and stroke transcend Canada's two official languages and this new look marks the first time the charity has changed its identity in more than 60 years.

Pentagram partner Paula Scher notes that in the past, the organisation's inconsistent branding meant it wasn't always credited for its own initiatives. With the new system, "the elements of the logo are used as a consistent framework that can anchor various divisions," says Scher.



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fmcoeur.ca/aidepap

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heartandstroke.ca/risk17

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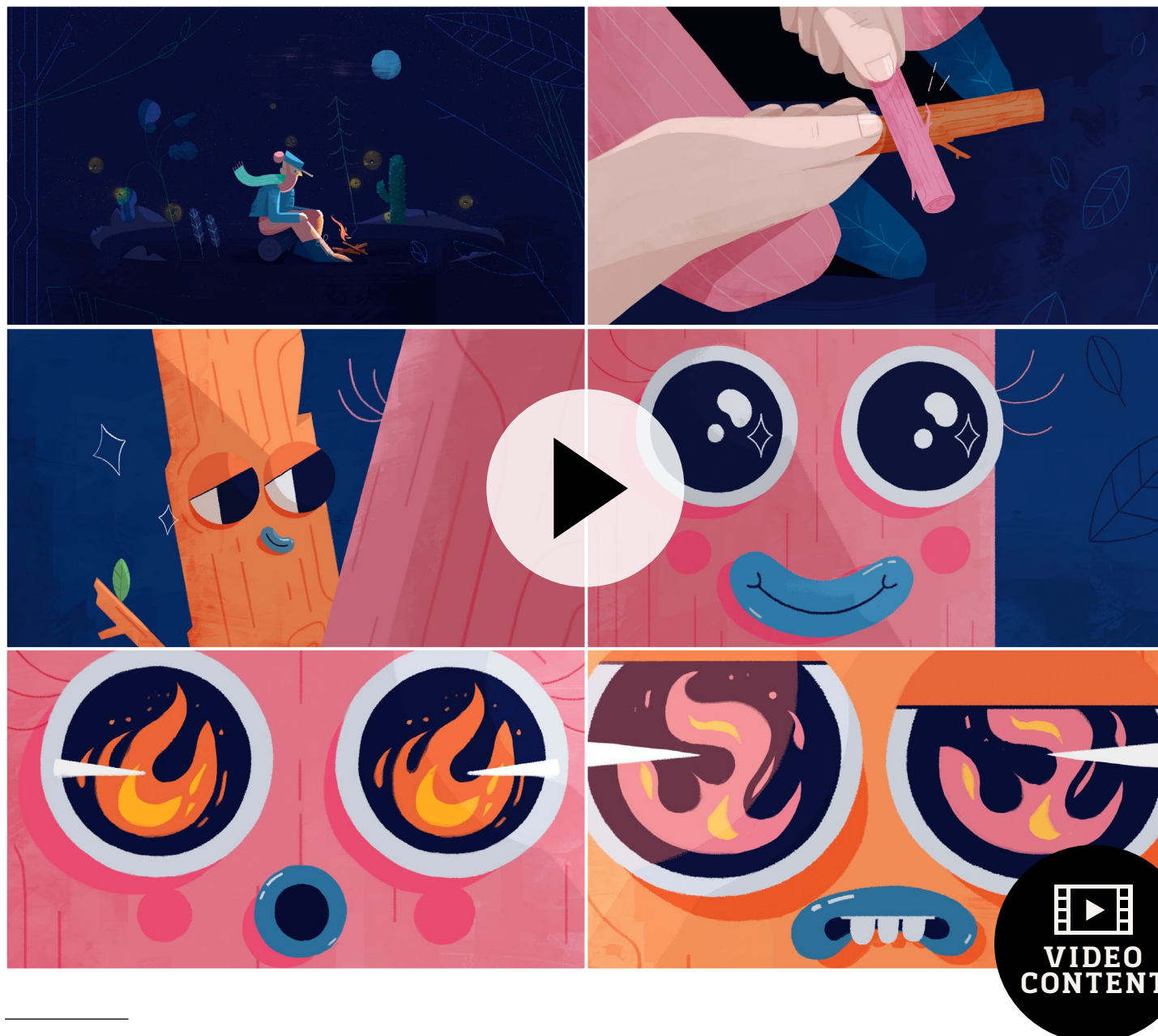
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5. Share life-saving information

Bénévole





BURNING DESIRES

KNOTTY LOGS

by Oddfellows

www.oddfellows.tv/knottylogs

Knotty Logs is an animated short created as part of Daniel Savage's Yule Log 2.0; a curated group of mini-films that bring the yule log tradition into the digital age. The result of "12 people hunkered down, brainstorming, in a 10x10ft conference room for a couple of hours," the animation tells the story of "two inanimate objects gettin' it on — while staying tasteful," says designer Sarah Beth Hulver. It's a fine line to tread, of course.

"But add a little dose of cute into anything and it somehow becomes more acceptable."

Oddfellows has contributed to Yule Log 2.0 for four years in a row now, she adds. "We always use it as an opportunity to try something different from our commercial work. In past years, our logs have been very design-driven, or poetic. This year, we went with something a little more sensual."



CITY SPIRIT

TAIPEI

by Hsiao-Ron Cheng
www.hsiaoroncheng.com

Freelance illustrator Hsiao-Ron Cheng created this portrait for the 2016 International Design House Exhibition in Taipei. Running with the theme of the Taiwanese capital, she came up with the idea of mixing her signature style of female portrait with a city view. "I initially tried to illustrate a street view, but portraits are what I'm good at, and I thought it would be interesting to do one in an unexpected way," explains Cheng. A resident of Taipei, Cheng felt a strong connection with the subject matter. "I have a special feeling for the city," she says, "and I think that feeling assimilates into this work somehow."



CONCRETE CONNECTION

UTEC

by Brand Lab

www.brandlab.pe

The brutalist building of the University of Engineering and Technology in Peru's capital has already caused quite a stir – it was awarded the International Prize by the Royal Institute of British Architects for 2016 – and Brand Lab was asked to help with the signalling and internal navigation of the complex structure.

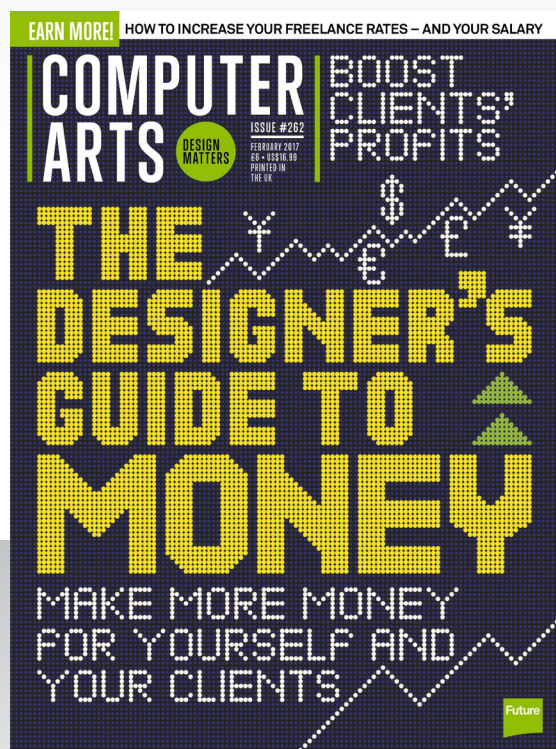
Taking into account the open, intricate design of the building, the brand-consulting studio's navigation system is based on points and lines, to represent stops and connections. "It's inspired by the way engineers think," explains art director Andrés Nakamatsu. "They want to understand, simplify and seek functionality, generating connections to achieve solutions."



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THE DESIGNER CODE TO

Just how much should you be paid? **Tom May** asks a range of creatives how they handle the tricky issue of costing, gleaned tips for getting paid appropriately for your design work

For most of us, working in a creative discipline is not primarily about the money. It's more of a calling, a need to express yourself creatively, while being passionate about creating great work. Unfortunately, when the landlord is banging on the door for this month's rent and the bills are mounting up, none of that is much help.

The good news is that on the whole, design is a relatively well paid profession, and it should be able to sustain you financially as much as it does emotionally. But there's a skill to extracting the right value for your services, whether you're negotiating your salary, setting your freelance rates or pricing up projects at studio level.

To help you get it right, we explore these three areas, and also get some expert advice on how to get the maximum value for your work.

INCREASE YOUR SALARY

Negotiating a salary is hard enough for any professional, says Ted Leonhardt, a seasoned designer and author of *Nail It: Stories for Designers on Negotiating with Confidence*. But it's especially difficult for creatives.



Why? “The biggest problem is that creatives by their very nature are more empathetic than the general population,” he points out. “Indeed, our ability to create work that connects with people relies on this empathetic sense that we have. So if you’re trained as a creative, you give in to the vulnerabilities that you feel about your work, and end up undervaluing your monetary value.”

So what’s a designer to do? “The first, and most important step is awareness: to understand that this is completely normal,” says Leonhardt. “Then step two is to harness this ability to be empathetic to read the emotions of the people you’re negotiating with, and use it in your favour.”

In short, Leonhardt recommends you approach negotiation not as an adversarial bargaining session but as a collaboration in which you guide

those you are negotiating with; much as you would do on any design project.

Of course, you also need to do your research. “Widely available salary surveys provide a way for determining your worth, and it’s important to know the range,” says Leonhardt. “Professional associations are the best place to start.” If you can back up your demands with evidence, you can have a sensible discussion without being lowballed. For the same reason, Leonhardt recommends that you don’t reveal your past salary, even if asked; switch the emphasis towards what you’re worth now, not when you first entered your last role. Above all, conduct any salary negotiations with a sense of self-worth. “Creatives always tend to discount their own value,” he stresses. “This can happen even when someone

FEATURED CREATIVES



MATT RICE

Matt Rice is co-founder and creative director of Sennep, a London studio that works with forward-thinking institutions and brands across the globe to create smart, simple and sophisticated interactive experiences.

www.sennep.com



DAVID SHELDON-HICKS

David Sheldon-Hicks is founder and executive creative director at Territory Studio, a boutique creative studio specialising in motion, digital and graphic design with offices in London, New York and San Francisco.

www.territorystudio.com



ROHAN NANAVATI

Based in Surat, India, Rohan Nanavati is an art director and owner of Roar Studios, which works in the areas of brand development, identity design, UI design and packaging.

www.roarstudios.net



ALICE LICKENS

Alice Lickens is a freelance illustrator, author and designer based in London. As well as writing and illustrating her own books, Alice is the designer at House of Illustration, the UK's only public gallery dedicated solely to illustration.

www.lickens.co.uk

comes to you first, when you automatically have an advantage. Instead, you need to communicate strongly your point of difference."

ASK FOR A PAY RISE

It's a similar story when you've been in your current role a while and feel you're due a salary bump. It's good to address your feelings on this issue, says Rohan Nanavati, art director and owner of brand design agency Roar Studios, but a combative attitude is unlikely to get you very far. Again, empathy and discussion will win out over tantrums and ultimatums.

"You want your employer to raise your pay happily, not under sufferance," he reasons, so play the long game. "Keep connected to your manager, and try to figure out what your studio values. Approach them about a pay rise in a straightforward manner, and try to keep the conversation informal. If the rise doesn't happen immediately, work with the manager to figure out how you can be of more value to the company."

In short, figure out what your studio needs, and how you can be of use, then get noticed through the contributions you make and extra responsibilities you take on. "That way, a pay rise will seem natural and absolutely deserved," says Nanavati. "A studio will always value a designer who connects and takes ownership of the issues at hand, and will want to keep hold of you."

SET FREELANCE RATES

If negotiating a salary can be intimidating, setting your freelance rate is no picnic either. Again, research – both formal and informal – is vital.

"There are a lot of ways to find out the market rate for design work in your area," says designer and illustrator Tad Carpenter of Carpenter Collective. "For example, if you have a day job at an agency, look into their billing and how the finances are handled. I'd also sit down and ask someone out there doing it: how they bill and set rates. After all, it's 2017: ask about money, it's fine. Don't be gross about it, but be kind and honest. Ask how it all works. It's a scary situation that so many of us were in, and are still evaluating every day. You'd be surprised how open another designer will be when free lunch is involved."

Alice Lickens, a freelance illustrator, author and designer based in London, did a lot of informal research herself when she first went freelance. "Mostly I asked around friends and other designers and illustrators to see roughly where rates sat," she recalls. "I had a ballpark idea in mind that was about right. So I came up with a

pricing strategy, and upped my prices every couple of years or so." Initially she was wary about raising prices, and says she stuck to the same bracket for longer than she should have as a result. "I then realised that I was falling into a gender trap of being uncomfortable about asking for a raise. One of the benefits of being freelance is setting your own rates, so I was delivering a spectacular own goal by being so cautious. I upped my hourly fee and didn't lose a single client."

It's a common tale we've heard from so many designers: rather than losing you clients, upping your fees over time can often make them seem to want you more, giving the impression that your work is of higher quality and value than others'.

Of course, some will always try to lowball you, but the beauty of being freelance is that you can just say no, although it's not always easy. "Saying no can be the hardest part of our job," says Carpenter. "Every email that comes in is the opportunity to create something new, exciting and memorable; I truly love creating work for clients. But at the end of the day, you have to stand up for your own values and self-worth as a designer. Because no one else will."

Jonny Wan, a graphic artist and art director based in the UK, adds that you shouldn't underestimate the complexity of pricing models, and need to get your head around them quickly. "When I first went freelance, the biggest challenge was understanding all the factors I'd need to take into account when quoting a fee," he recalls. "I had to think about usage, buyouts, licensing. How long would the client use the illustration for? A year, 10 years, in perpetuity? I also had to factor in the territorial aspect of where my work would cover; would it be local, national or international?"

At this point, he decided to seek an agent with the experience and knowledge to negotiate the finer details, leaving him solely to concentrate on the creative work. "From the fees my agents were charging clients, I built up a good picture of how to break down and itemise a job to make sure I was charging fairly for jobs I took on independently. Although having a good grasp on fees is essential for any newcomer, I think sometimes it's just better to let someone else whose day-to-day job is to handle fees and costings do their thing." (For more advice on agents, see right, Help From an Agent.)

PRICING AT STUDIO LEVEL

When it comes to agreeing a price for a studio project, the sums get bigger and the stakes higher. "We find there are many challenges to pricing

HELP FROM AN AGENT

JAMES YEO AND CHRIS PAGE EXPLAIN HOW AN AGENT CAN FIND YOU BETTER WORK AND NEGOTIATE CLIENT FEES

If managing your money as a freelancer is proving a challenge, one way you can improve matters is to get some representation. “A lot of artists, especially the younger ones, don’t know how to price their work,” says James Yeo, an agent for JSR, a London agency specialising in photographers, illustrators, CG and motion designers. “For example, they don’t know how much usage costs should be. An agency like ours can take care of all that for you.”

They’ll take a cut, of course – but they’ll almost certainly get you a better deal than you could have got yourself. “It just lets you get on with the creative stuff,” says Yeo, “while we get on with all the paperwork, tax forms, and all the rest of it.” Furthermore, he adds, the best paid work normally comes through big advertising clients. “And a lot of these prefer going through agents, so getting representation can be a doorway to get into that kind of work.”

Like most agents, JSR only take on a few new creatives each year, but that shouldn’t stop you applying, says Yeo. “Just do your research: make sure you’re not too similar to our existing roster, and tell me what makes you different.”

Jelly London is another company offering representation for creatives, including graphic designers. Founder Chris Page qualifies that a little, though. “There’s a sensibility to the designers we represent in that they are ‘very graphic,’” he explains. “We’re not talking about people that just do layout or, you know, brochures. We represent people who have a very illustrative feel to their design, and can create bespoke pieces of design for a specific project.”

Page adds that an agent won’t do all the work for you. “If you’re thinking: ‘I’m not getting enough work but if I get an agent, suddenly I’ll be rich,’ that’s not necessarily going to happen,” he says. “We represent many people where most of the work generated comes through them – they have a really good reputation, or a solid base of clients. But they want someone who’ll negotiate usage, organise the contractual side of the work, and also project manage.”

And that includes the thorny issue of agreeing fees. “I think there’s a big value in an agent there, because we can earn you more money by being a tougher negotiator,” says Page. “It’s much easier to get someone else to negotiate for you. It’s really hard to play ‘good cop/bad cop’ on your own, but if you’ve got an agent who’s roughing out costs and being really tough on usage and things like that, there’s an inherent value in that.”



01



02

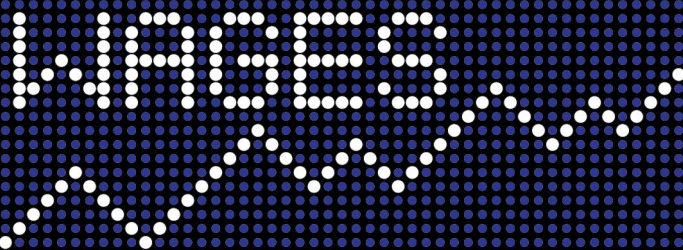


03

01 Illustration for a Carling campaign by Alex Tait, who's represented by Jelly London.

02 Movie poster illustration for Disney by Raid71 (aka Chris Thornley), who's represented by JSR.

03 Cover illustration for Time Out by Greg Coulton, who is represented by JSR.



5 TIPS FOR NEGOTIATING YOUR SALARY

ASKING FOR A RAISE IS NEVER AN EASY TASK, BUT THERE ARE STEPS YOU CAN TAKE TO MAKE IT MORE LIKELY YOU'LL BE SUCCESSFUL

1 Know your value

Arm yourself with data on the average salary for your kind of work. The more research you do, the better, both from salary surveys and word of mouth. Don't be squeamish: hit up friends, colleagues and other contacts, and get them to dish the dirt on what they, and others they know, are paid.

2 Demonstrate your worth

Think carefully about the skills, knowledge and experiences that could make you a valuable employee. Write these down so you can reel them off at a moment's notice. You may not actually need them, but just having them there will give you the sense of confidence you need for salary negotiation.

3 Decide what you want

Before the negotiation, decide on your bottom line – the figure below which you'll turn down the job. Again, write down the reasons why you can't accept any less. Rehearse making this case, and walking away with confidence, with a friend or colleague in advance. This will make you less likely to lose your bottle when it comes to the big day.

4 Show empathy

Salary negotiations aren't really about you want, but what will benefit the company. So every time you make an argument for being paid more – a special skillset, relevant experience – cast it in terms of how this will benefit your employer and, in the long run, their own bottom line.

5 Consider the whole package

Remember that it's not just about the final figure but the whole package. So if you think it'll help you cut a deal, ask about preferential share schemes, health benefits, possibilities for overtime, opportunities to swiftly ascend the ranks, or other perks that might help persuade you to accept a lower salary offer than you were intending.

up studio projects," says Matt Rice, director of London design studio Sennep. "One is reining in our own creative ambitions to fit a set budget. Another one is to try and foresee obstacles further down the line and try and estimate time, in advance, to overcome these. The second one can be helped by having a contingency budget."

While as a freelancer you may have become used to quoting a fixed price for work upfront, that's a dangerous road to go down when it comes to studio projects, Rice advises.

"The biggest mistake you can make is to agree a fixed cost without a clearly defined scope and set of deliverables," he believes. "So instead, we divide the job up into one or two week 'design sprints'. During each sprint, a series of tasks – 'deliverables' – need to be achieved, and we agree a standard rate per sprint with the client.

We explain that if the nature of the project changes, these deliverables may be re-prioritised and replaced, and new sprints may be added."

This process has come about as the result of a long learning curve, he explains. "A couple of years ago we had a few projects run over by a significant amount. That was a real wake up call in terms of budget management. Since then we have tightened up our process a lot."

SCOPE THINGS OUT

The most significant improvement Sennep has made has been encouraging in-depth scoping sessions with all stakeholders before they start a job and, more importantly, before they agree to final costs. "This is essential with complicated projects," says Rice, "particularly ones that involve integrating with third-party tools and services that we haven't used before."

The scoping period generally takes place over a series of workshops, spanning one to three weeks, and gives the client a much more detailed understanding of what they are getting, what is expected of the studio, what's expected of any involved third parties, and what the process will be when the project kicks off.

In short, it's about planning ahead carefully. "In the past," Rice explains, "one of the reasons for running over was producing a large amount of creative work leading up to a big presentation without key stakeholders seeing it. Going back to the drawing board at a late stage can be potentially disastrous for costs, particularly if you're working to a fixed budget.

"We try very hard to avoid this now by working in weekly sprints and having daily stand-ups with the client to make sure everyone is in the loop.

Territory worked closely with creative agency Haygarth on this innovative projection-mapping project for Clarins.

THE PRICE OF INNOVATION

DECIDING WHAT TO CHARGE IS TRICKY WHEN YOU'RE DOING SOMETHING NEW, SAYS TERRITORY'S DAVID SHELDON-HICKS

"Often the most challenging projects to price up at studio level are the ones where innovation is involved," says Territory founder David Sheldon-Hicks. "The ones where you don't have a prior example of that kind of project, because it just hasn't been done before."

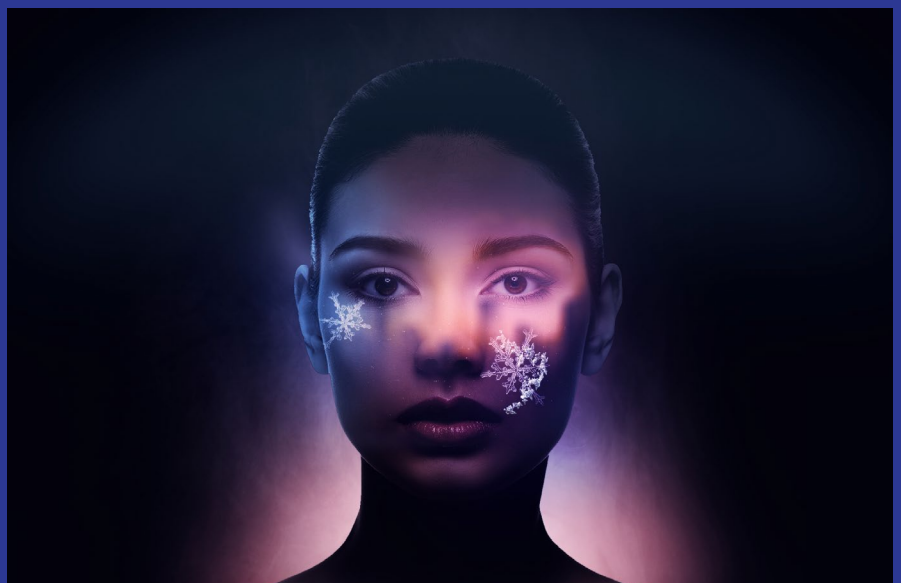
Territory offers clients everything from graphic design to digital products to VR, motion capture and VFX. "Whatever goes into the mix, ultimately we're providing a creative solution," he says. "And sometimes you can get to that solution really quickly and on other occasions it takes more time. You don't want to give a price at the outset, and then later have to go and ask for additional funds to complete a project. So it has to be an iterative process in consultation with the client."

He offers the example of Territory's collaboration with creative agency Haygarth on a project for Clarins. The brief involved the creation of animated content for a groundbreaking real-time projection mapping installation, one that took customers on a journey of 'a day in the life of your skin', and gave each visitor a personalised sense of how daily environmental stresses affect them.

"We designed and animated a series of beautiful surface textures that illustrate various environmental factors – such as UV light, pollution and climate – which are projected onto an individual's facial contours using infrared depth cameras, adaptive facial tracking and dynamic projection mapping technology," explains Sheldon-Hicks. "This was the kind of project that's particularly hard to price up, especially as it was the other agency who were doing more of the innovation side."

Because there were many possible ways the project could have gone, Haygarth and Territory had to put a lot of time into considering all the options, he says. "We put in the brain-hours to think, 'Okay, if this doesn't work then we'll do this, and if we test this and this doesn't work, then we'll have to do this.' And we kind of built out this entire contingency plan."

"I think because we'd taken the time to consider all the eventualities, and we'd given ourselves a realistic schedule, then it all worked really well, and most importantly, the client was happy with what we created for them, and the price we charged for it."



▣ The process is more transparent, and potential issues don't fester and grow into bigger problems. We share design work and our thinking much earlier, quite often from day one. That way clients are much more invested in the outcome, because they have been part of the process and understand why key decisions have been made."

To summarise: whatever stage you're at in your design career, there's a clear thread running through all of this. Whether it's haggling over £200 for an illustration, going back and forth with a manager over a 10 per cent pay rise, or negotiating six-figure sums with a big brand on behalf of your studio, the same fundamental factors come into play.

You need the confidence that comes from research and hard data, whether that be surveys of freelance rates and salaries or detailed cost breakdowns of past projects. Beyond that, it's about clear and continuous communication: evolving discussions that allow you, over time, to provide better value – keeping your clients or employer happy, and generating enough cash to oil the wheels of great design work. ▣

NEXT MONTH

THE RISE OF THE SHORT DESIGN COURSE

With university degree fees rising, many design students are opting for short, intensive courses instead... but should they?

TOOLS AND RESOURCES

ANNUAL CREATIVE INDUSTRY SALARY GUIDE AND SURVEY

www.bit.ly/ca262-cpsurvey

Creativepool has surveyed more than 2,500 industry professionals across sectors including advertising, branding, publishing and web design to provide data on average salaries, along with other insights into areas such as levels of fulfilment and job security. For Computer Arts' full report on the survey results in issue 256, see back issues on page 74.

DESIGN SALARY GUIDE

www.coroflot.com/designsalaryguide

Wondering how much money a move abroad might get you? Discover information on salaries and freelance rates for specific creative roles in different cities and regions across the world, using this guide from global design firm directory Coroflot.

FREELANCE RATE CALCULATOR

www.ournameismud.co.uk/frag

Mud's Freelance Rates Calculator can give you a quick, but informed estimate of how much you should charge for freelance work based on your location, skillset, age and experience. It's a fairly blunt instrument, but only takes a few seconds to get a ballpark figure.

YOUR RATE

www.hourlyrate.beewits.com

Another freelance rate calculator, this one from Beewits, takes a different approach. Your Rate focuses on how much you need to earn, rather than what you expect to get paid. In other words, it helps you calculate how much you need to charge per hour, based on the lifestyle you plan or want to have, and any expenses that are associated with your freelancing work.

FIVE TIPS FOR PRICING UP YOUR FREELANCE WORK

DESIGNERS AND ILLUSTRATORS OFFER THE BENEFIT OF THEIR EXPERIENCE, TO HELP YOU SET THE RIGHT FREELANCE RATES FOR YOUR DESIGN WORK

1. Find a good reference

"From when I first started as a freelancer to this very day, I reference the book *Graphic Artist's Guild Handbook of Pricing and Ethical Guidelines*," says Tad Carpenter. "It might not always be perfect for the project you are estimating, but it will help get you in the ballpark." (Note: this is a US publication so all pricing is in dollars.)

2. Learn to walk away

"I don't have a problem walking away from a fee that I deem unreasonable," says Sheffield-based graphic artist and art director Jonny Wan. "At the end of the day you're a business, first and foremost. If the client really wants you on their project, there should always be room for at least some negotiation."

3. Aim high

"The biggest danger is setting rates too low," says Brooklyn-based illustrator and graphic designer Sascha Prood. "Most clients will tell

you if they can't afford your price and try to negotiate before deciding whether to work with you. On the other hand, you're not going to learn anything from underpricing your work."

4. Get an agent

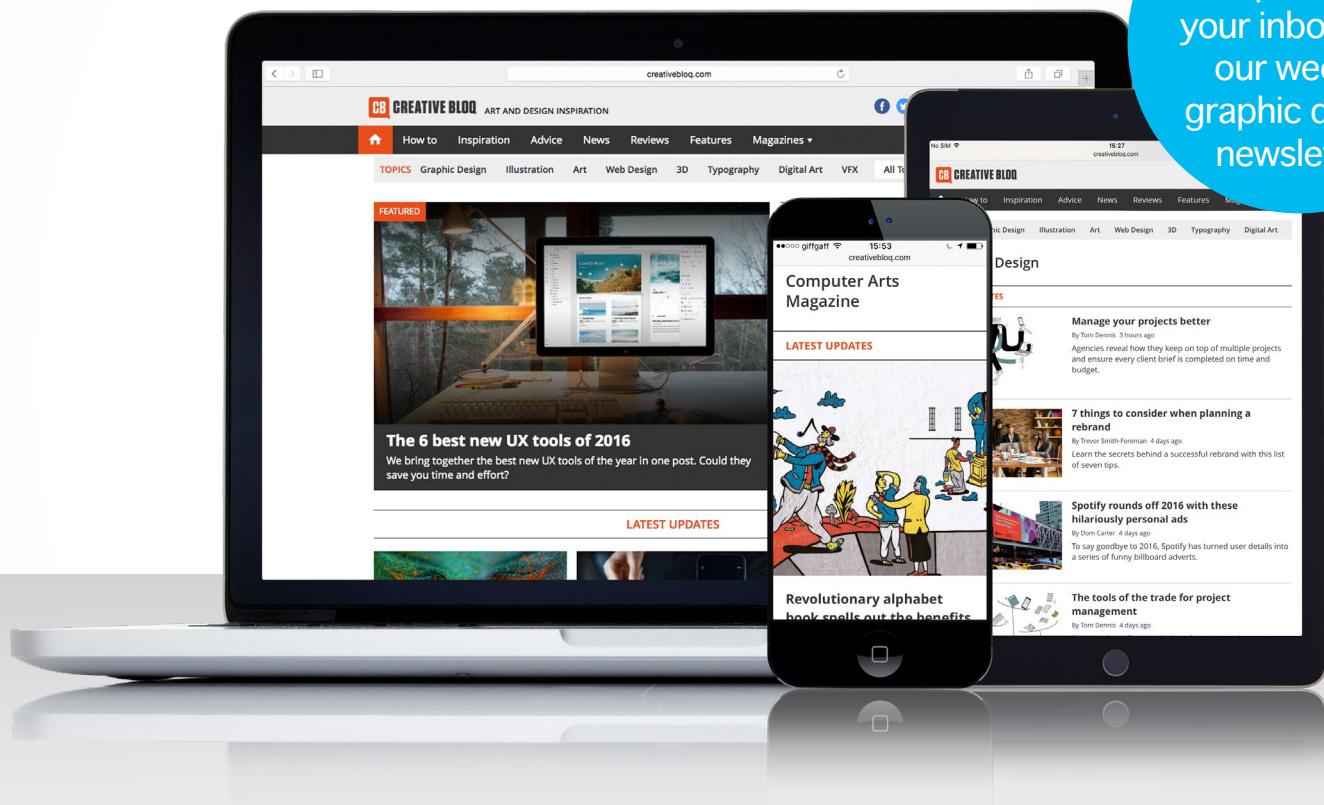
"I really do recommend finding yourself an agent," says Bedfordshire-based illustrator David Litchfield. "Yes, they can take a fair chunk of your earnings but they also work very hard getting you the commissions and fighting in your corner for the best payment possible." For more on getting an agent, see page 45 and www.bit.ly/get-agent

5. Understand usage fees

"By working with my agents, I learned to price illustration jobs, which turned out to be pretty different than pricing design jobs," says Prood. "I learned that illustration work is priced by combining both a creation fee and a usage fee; during early projects, I realised I'd only been pricing for a creation fee."

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DREAMLIKE WORLDS

Parisian illustrator **Ugo Gattoni** spends months crafting fantastical environments for his giant hand-drawn artworks, which fully immerse the viewer in his imagination...

U G O G A T T O N I _ Ugo Gattoni is a Parisian artist and art director, whose surreal and exquisitely detailed portraits, depictions of cityscapes, and strange, otherworldly objects and artefacts are renowned worldwide for their unparalleled level of skill. Working predominantly with graphite and ink, Ugo creates pieces that are a whirlwind of minute details, ethereal characters and typography. www.ugogattoni.fr

■ WORDS: Nick Carson SELF PORTRAIT: Ugo Gattoni







This album cover, *Albert*, was created with pencil on paper in 2015.

Spending months and months honing a piece to perfection by hand may sound more akin to the life of a fine artist than a commercial illustrator, where tight briefs and deadline pressures may sometimes risk putting a straitjacket on creativity and craft.

Not so for renowned French illustrator Ugo Gattoni, who uses a unique blend of patience and skill to fill large canvases with incredibly intricate detail, populating whole worlds with the many creatures of his imagination.

Arguably his breakthrough project, a 2011 mural in Paris – some 33 feet wide – helped pave the way for Gattoni's large-scale work, which has been applied across everything from wallpaper for Pierre Frey to silk scarves for Hermès; projection mapped onto the walls of London's Saatchi Gallery; graced the covers of books for Nobrow and album artwork for Caravan Palace; and also made the transition into animated form for the latter's music video.

In our third and final interview conducted at OFFF By Night festival in Antwerp back in September, we caught up with Gattoni to discuss his passion for fine detail, his love of handcrafted techniques, and his rare skill for bringing these things together on a large scale...

Talk us through your interest in surrealism and fantasy worlds. Who are your main influences?

It's hard to give someone as an influence. Of course, I'm certainly influenced by great masters of surrealism like Dalí, but I don't know his entire body of work that well.

Mostly, my phantasmagoric worlds come from my dreams, which I write down when I wake up. From that, I complete the stories by writing a lot – that step is really important, before creating this universe by drawing.

But also, since I was a child I've been crazy about legends, mythology and other stories of gods, temples and so on. I'm also crazy about architecture, and I like to play with it, transform it and deconstruct it.

Do all your characters inhabit the same fantasy world, or does each new piece exist in a new universe?

I want all my artwork to be different from the others. It's really important for me, firstly, because I get tired quickly of what I'm drawing, and also to experiment with new things.

How much time do you spend on things like backstories when developing a new environment?

Backstories are the basis of each universe I draw, but they can be

really open. When I'm working on a big piece, I enjoy having the freedom of improvising, on little scenes for example. I don't want to have the whole thing planned in advance.

How important are storytelling skills for large-scale, complex, character-driven work like yours? Do you plan little scenes and then find ways to integrate them, or does the whole thing evolve as a whole?

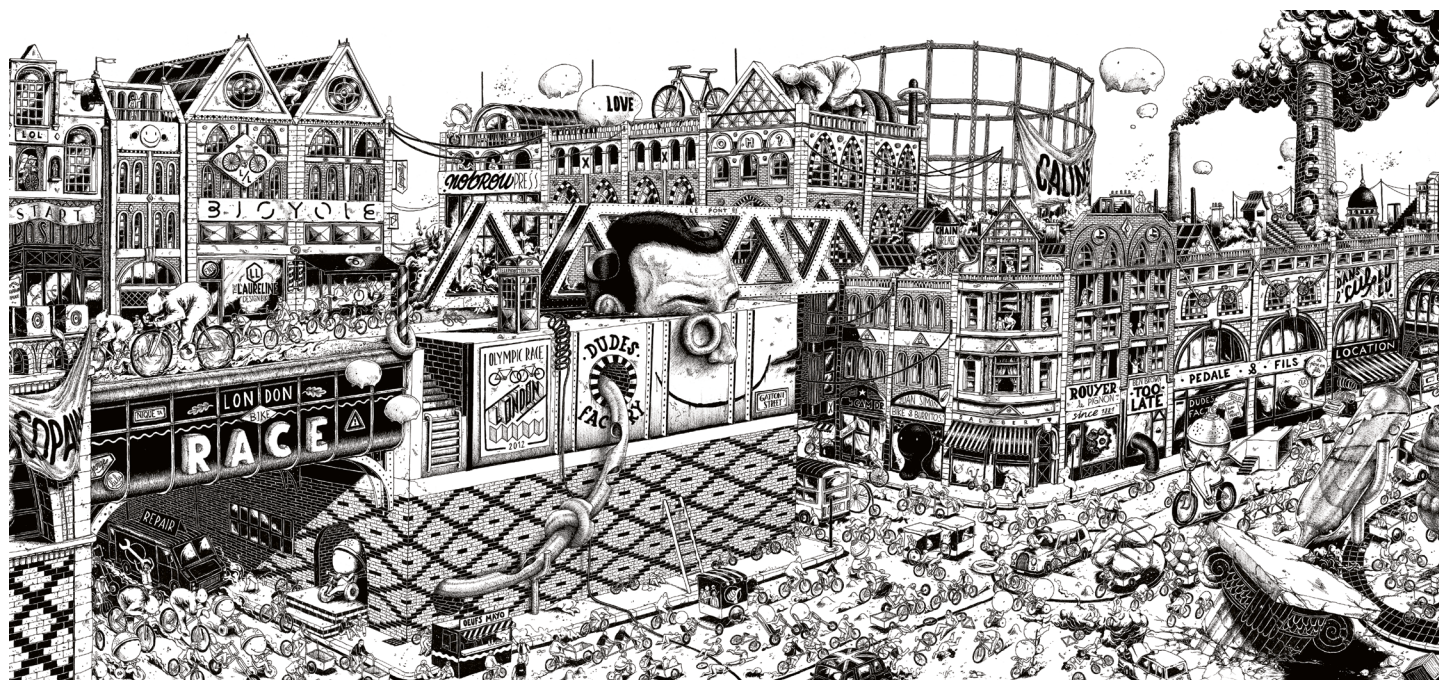
It's a big work of composition at the beginning – to construct a whole world, while providing the place for the smallest stories.

I work on big-scale drawings to immerse people into worlds by presenting something bigger than them in front of them. It's a game of scale between people and the artwork, with several levels of reading, which is a way of making them enter into the piece.

Firstly, when we are far from the drawing, we see a big city, for example – big architecture in a general mood. Then we get closer and we can see things that we couldn't before. We have our own walk through it, taking the way we want to explore that world.

And then, we come even closer, to see the really little details and hidden scenes. It's like a intimate relationship. We can't see

Below: The artwork for the book *Bicycle*, published by Nobrow Press for the London Olympics, took 73 hours to complete.



Right: Walking Stick is a series of drawings of hybrid objects made with walking sticks and other objects.



■ the frame anymore – we are surrounded by the drawing, as if we're inside it.

Does it help to have sense of humour with your style of work?

Yes, I guess humour is a nice breath of fresh air amongst this huge amount of detail and information. A laugh is the best thing in the world, it's so important to me.

Year after year the dose of humour that I put in my drawings is different, maybe more subtle, I hope. Sometimes it's not a joke as such, but just the design of an object – adding rounded curves, for example – that can make me smile.

Do you ever introduce personal references and in-jokes into scenes?

Yes, in most of my drawings there are a few little private jokes for my close friends. I used to do it a lot, adding a particular little bicycle or something, but now it's a bit different. I'm less into simple jokes, but the work of writing stories is quite important now. I'd like that part of my work to take a bigger part; having some text to have with the drawing. Less jokes; not serious, but maybe more fantastical.

Do you prefer to sketch the entire piece out first to determine the composition, and then add detail, or work a section at a time?

My process is actually really basic. I start by roughing out the main composition with pencil, focusing of the construction and perspective. I climb on my perch several times to gain height, and check progress.

Once this important step is okay, I use my Rotring pens for outlines. This is a pleasant step, in which I add all the elements and details like rocks, cracks on buildings, and so on. At the end of this stage, it looks like a complex architectural plan.

Then comes the most enjoyable step: the shading or colour, when everything comes to life.

Working by hand on such complex, large-scale pieces must require a huge investment of time...

Yes, it does take a lot of time to create these pieces, but to create by hand is really important for me, because of how it looks with the materials I'm using, and the errors I can make with my hands. That makes it totally different from digital. An original is something more poetic; there is only one.

How do you keep focus working on the same piece for so long?

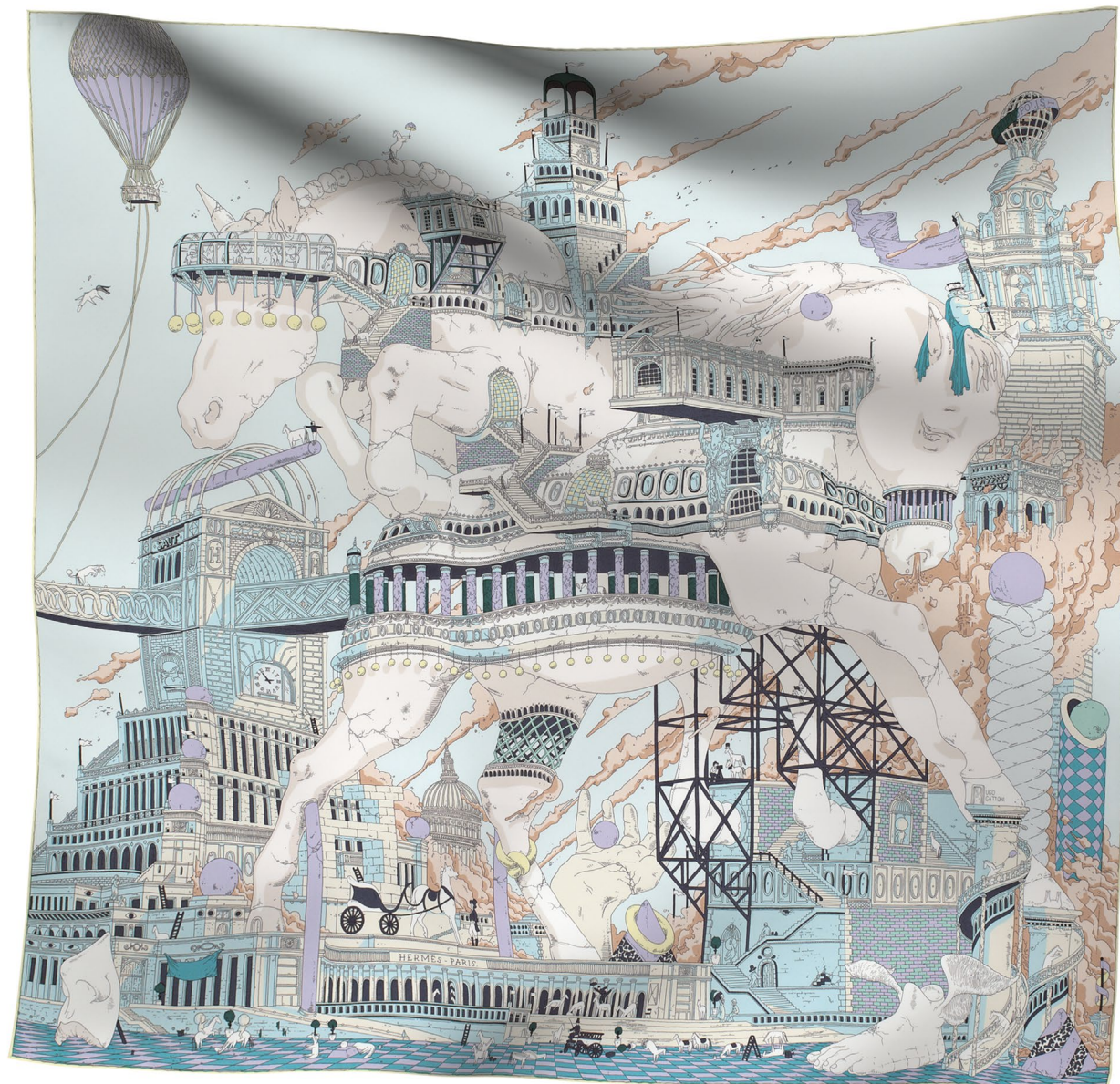
I can spend six months on one drawing, and my mind does go a bit weird, working on something every day for several months. I might get a bit tired of that drawing, but I always find new stories and new ways to continue it. Maybe we could compare it with a [theatrical] performance.

What do you do if you make a mistake? It must happen...

Yes. But due to the amount of detail, I can work around it. That's why I like to do it by hand. There's a charm to having little errors and mistakes, and I'm happy with that. Sometimes it's like, 'Oh shit, I missed my line,' but when you see it as the charm of the original... that's important to me.

You made your first move into animation with a music video for Caravan Palace – did you find it difficult stripping back the detail in your work to be animated?

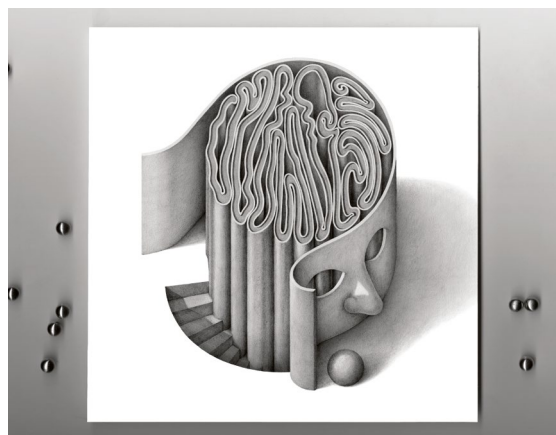
No, I was happy to do less detail. I learned a lot about composition because it's totally different. What I do currently with illustration is ■



Left: Hippopolis, the name of this silk scarf for Hermès, was Gattoni's first artwork in colour.

Bottom left: This mind maze illustration for French band Alpes was animated to create a music video.

Bottom right: Sybille's Bath is a drypoint etching on copperplate.





Above: This wallpaper for Pierre Frey is named Rise, and depicts a king and queen who are rebuilt as giants after a period of misfortune.

■ the main mood of a world – one point of view – but the animation shows what's it like to walk into that street, not see it from the sky.

It's going deeper into the story, immersing people into my world through animation. We show the full mood. I spend a lot of time writing about how things should move, how characters should feel. I like working in that way; there's a lot of discussion with animators.

How does the collaboration work between you and your animators?

I just do the landscape, background, decor and the direction. Once I've written the storyboard, I hand over to the animators – firstly it was just some friends in London, but now I've signed to a production company.

What's the most challenging project you've ever worked on, and why?

I would say Hippopolis, my first Hermès scarf. Maybe because I had no real brief, and some pressure because it was my first artwork in colour. I'd never tried it before.

It definitely changed my work. Now, I love working in colour. I'm experimenting with painting, so let's see where that'll take me.

How do you select your colour palettes, having worked exclusively in black and white for so long?

That's a big question. I'm still at the beginning with colour, I do the outlines by hand all the time, and then I scan the piece and do the colours digitally, just to be able to switch and find the right colours.

I know where the shadows are going to be, so I add colour and then switch in other colours to change the mood. I would like to be able to do so by hand one day, maybe with paint.

The colour palettes you've chosen so far are very distinctive and surreal, almost psychedelic in places...

That's a good word. I'm currently doing a really psychedelic project with crazy colours, as it happens.

I love surrealistic things, but I know that I'm drawing realistic portraits – all of my sketches are realistic, but with a twist. I guess with the colours it's about bringing something even more crazy or different to the brief. ■

Next month: Mural specialist Florence Blanchard discusses how a background in graffiti and training as a scientist influenced her style.

HOW TO WORK AT A HUGE SCALE

Ugo Gattoni shares four pieces of advice for creating truly immersive illustration

01 BUILD IT UP IN LAYERS

According to Gattoni, the biggest perk of working at a large scale is the immersive nature of the artwork – but complex pieces also reward closer inspection for viewers. "I include several layers of reading – a main topic, then other stories and details with other points of view," he says.

02 SURROUND YOUR VIEWERS...

Many of Gattoni's canvases are curved, to enhance that feeling of immersion. "I like to envelop people; surround them," he explains. "When you get close, you can't see the frame anymore. You are one-to-one with the drawing, and can really get close to it."

03 ...BUT STEP BACK YOURSELF

While that final effect is effective for a viewer, as the artist it's crucial to see the bigger picture while creating the piece. "Don't have your nose glued to the paper – have the whole drawing in mind," is Gattoni's advice.

04 GO BIG AND BOLD TO ADD CONTRAST

"Don't hesitate to include big, bold elements – massive areas of black, for example," says Gattoni. "I used to be afraid of doing it, but it makes your artwork stronger."

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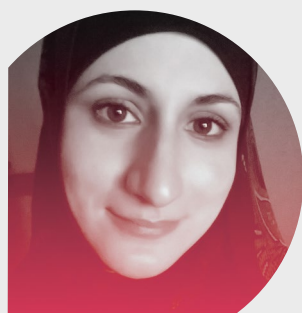
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CASHING IN

Creative excellence isn't everything. **Laura Snoad** deconstructs four design projects that more than paid for themselves by boosting the client's bottom line

For a client, the success of a design project usually hinges not on acclaim, but sums. No matter how many Yellow Pencils, social media mentions or column inches a project tots up, it's hard for a client to see true value for money unless the work boosts their profits by generating cold, hard cash.

According to a 2013 report by the Design Council, for every £1 a client spends on design, they reap over £4 in net operating profit, over £20 net turnover and over £5 in net exports. The same study, *Leading Business by Design: Why and How Business Leaders Invest in Design* also reveals that two-thirds of companies that ignore design have to compete mainly on price, whereas that's true of only one third where design is integral to the business.

To designers, the benefits of creative work are obvious, but convincing a client that it will yield a return on investment requires tangible statistics from previous outcomes. However, whether it's a commercial campaign that shifted a larger than average volume of products, a charity campaign that raised a considerable sum of money or a high-profile rebrand that can be credited for helping reverse the fortunes of a business, measuring effectiveness can be a slippery task. Part of the problem is that design work rarely exists in a vacuum. Separating the power of a well-timed rebrand from the appeal of a good product or service, and the consumer trends

surrounding it, is often nigh on impossible. It might be possible to measure a packaging overhaul on sales figures, but a rebrand is an investment that could take years to pay off – and sometimes in ways that aren't immediately apparent or easy to measure.

Dedicating some time to assessing brand health before you even start thinking about the creative side is an investment that will pay dividends when it comes to measuring how much you've improved a client's bottom line. When it comes to qualitative data, interviews and focus groups that establish desirability, satisfaction and aesthetics are the keystones of ROI measurement, but when calculating bang for buck, quantitative metrics need to be finely tuned to the client's business objectives. "I think where design fails a lot is where it doesn't connect to organisational goals," says Hulse & Durrell partner Greg Durrell, whose rebrand of the Canadian Olympic Team led to overwhelming financial and social success. "If you start with aesthetics and style, it's not going to create meaningful change. Knowing where the business needs to go can really help define your path."

How you define success – as well as your approach, and most likely the creative itself – is going to be different depending on whether your client wants to sell more products, break into a new market, increase its attractiveness to sponsors or buyers, cultivate brand loyalty or amplify social media clout. But remember, the strength of a brand overhaul isn't just in the finished outcome, but in helping clients see their strengths and weaknesses, and streamlining their operation throughout the process. "It's a marathon, not a sprint," adds Durrell. "Foundational branding work is largely about the long-term goal, but what rebrands can do is be that rallying point for an organisation to change."

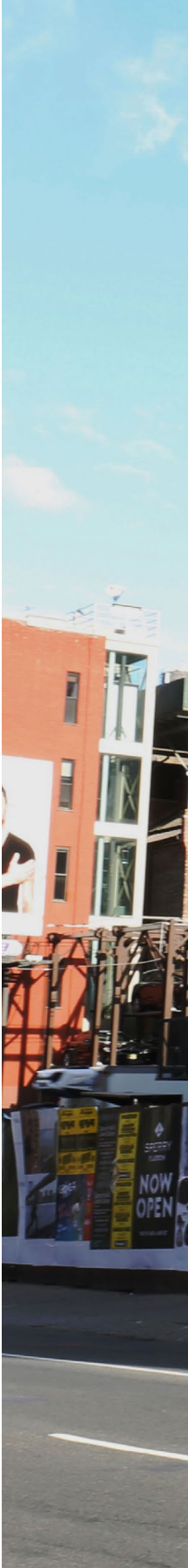
Read on to discover four ways in which design can help contribute to a client's financial health... ➤



CHALLENGE 1: DESIGN THAT SUPPORTS GROWTH



Inspired by Bluewolf's whiteboarding culture, the identity system uses various highlights and strikethroughs to circle the company's strengths, while slamming negative traits that don't stand in line with its action-driven approach.





● BLUEWOLF REBRAND BY MOVING BRANDS

When a business is already doing well financially, improving a client's bottom line can mean hiking things up a notch. Such was the case with global agency Moving Brands' rebrand of cloud consulting pioneer Bluewolf in 2015. The latter was quickly becoming the leading business consultancy in the Salesforce ecosystem, but its founders felt that brand modernisation would work as a catalyst for the expansion they knew was possible.

"Bluewolf was growing, so it knew it was doing things right," explains Moving Brands senior consultant Minni Lakotieva, "but to be able to compete with some of the large technology integrators, like Deloitte, the company needed a stronger brand that communicated its strengths to those customers that hadn't yet heard of it."

As with most Moving Brands projects, the first step was to find the story that separated the company from its competitors, through stakeholder and client interviews and workshops. "We found Bluewolf has a strong company culture of problem solving and whiteboarding," says Lakotieva. "There's the attitude that if they can solve it in the room while the client is there, then they'll do it there and then." From this insight, Moving Brands decided to communicate Bluewolf's people-centric approach and quick thinking using visual cues from the whiteboard, such as crosses, rings and strikethroughs in bright colours, and snappy action-driven messaging.

The visual system is striking at any scale – which is useful, given the numerous conferences the company is involved in – but also works in analogue, as consultants can use the icons and Sharpie-inspired colour palette in-person with clients. "The success of the project comes from the fact that we made what Bluewolf is all about visible to everyone outside the company," says Lakotieva. "It's true to them, because it's really them." This external clarity clearly hit the mark – in 2016, Bluewolf was acquired by IBM for a reported excess of \$200 million.

A rebrand can also be a call to arms internally. In 2015, another thriving technology business rebranded by Moving Brands – third-party logistics company Coyote – was similarly acquired, in this case by shipping giant UPS for \$1.8 billion. Coyote's CEO Jeff Silver said the rebrand had "a huge impact" on the acquisition; something Moving Brands co-founder and chief creative officer Jim Bull attributes to employees contributing to the project, cultivating a sense of pride and belonging. "Coyote used the rebrand process to bring people together – for example putting ideas from the workshops up in meeting rooms," says Bull. "When it changed the brand, it captivated everyone in the organisation."

CHALLENGE 2: TURNING AROUND POOR PERFORMANCE



Taxi Studio found inspiration for Golden Cap's new packaging in its archive, using original design to inform an illustrative approach that focused on creating a 'badge brand' that new customers would want to buy into.





● GOLDEN CAP REBRAND BY TAXI STUDIO

In 2012, Finland's oldest cider brand was in dire straits. Having led its category for decades, Golden Cap was being undercut on price from one direction, and couldn't compete with premium brands on the other. Sales figures were dwindling and the client, parent company Sinebrychoff, wanted to reverse this slippage, fast. "Golden Cap had a typeface that was very recognisable," explains Taxi Studio associate creative director Jonathan Turner-Rogers, "but the pack was very generic with swooshes, liquid splashes and some fruit. It was very photographic and didn't have a lot of appetite appeal. It could have easily been an own brand."

With the insight that Finnish consumers are very proud of their heritage, Taxi Studio dug through the archive of Sinebrychoff to see whether there was something in there that could reawaken the brand and capture the market's imagination. The team found that Golden Cap's inaugural bottles featured a golden crown cap, and this became the key motif of the rebrand. "The powerful, iconic nature of that cap gave us a really strong brand equity and also very simple portfolio navigation," says Turner-Rogers. "It allowed us to produce something of visual quality across both can and bottle – using metallic foils on the bottle to bring the label to life."

Turner-Rogers attributes the rebrand's success to a "badge-brand mentality" – a strikingly simple and bold illustrative style that gave the brand the "cool factor". The packaging's simplicity created distinctive brand blocking on shelf, and the straightforward nature of the identity system also provided a functional brand architecture that allowed easy diversification for new flavours or limited editions, such as jumper-clad Winter Berry.

But the bold approach wasn't loved by all. "When the new brand went into research with loyal consumers it bombed, but with new consumers it flew," says Turner-Rogers. "However, the client was brave enough to take the decision that this rebrand was about the future." It worked. Without promotions or an above-the-line campaign, overall sales went up 21 per cent three months after launch, and the £195,000 design budget was more than recovered in this period.

Since then, figures have stayed competitive. Golden Cap not only grew its market share, but overall cider penetration in Finland increased by 5.1 per cent, and Taxi was invited back to rebrand a large chunk of Sinebrychoff's portfolio. "The reversal of Golden Cap's decline is considered to be one of our major success stories," says Päivi Koskela, Sinebrychoff's then brand manager. "Thanks to the exceptional brand work, we now have a product that has re-established its position as the country's best-loved cider."

CHALLENGE 3: ATTRACTING PARTNERSHIPS



By stripping The Canadian Olympic Team's once fussy logo right back to its essential elements, Hulse & Durrell prepared the organisation for a huge merchandise and advertising push that captured the nation's pride as well as the attention of sponsors.



WE ARE WINTER

@Skelly_Rider



● THE CANADIAN OLYMPIC TEAM REBRAND BY HULSE & DURRELL

The year 2010 was a game-changer for Team Canada. The Vancouver Winter Olympics yielded more gold medals than any other games and the whole country was bursting with national pride. In contrast, the team's identity was a bit of a let-down. Designed in the 1990s, the logo featured an elaborate torch motif with fiddly bilingual text that was complicated to embroider or replicate digitally. Furthermore, the majority of the Canadian Olympic Committee's communications centred around the bureaucracy of the organisation – with an image library of dull images of dinners and handshakes and no emphasis on the exciting part: the athletes.

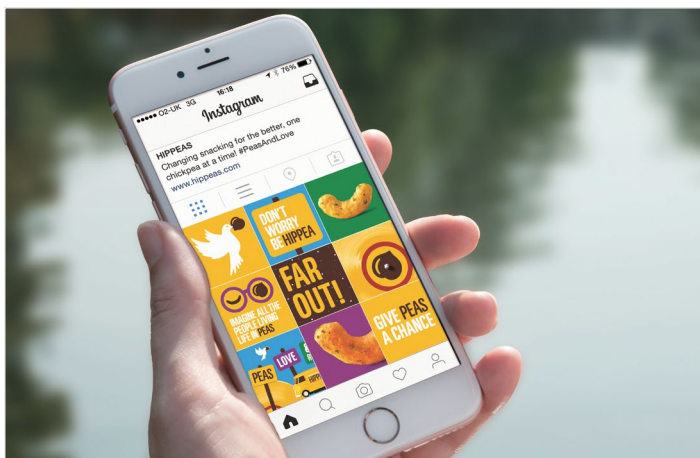
Convincing the Canadian Olympic Committee (COC) to dramatically simplify its brand, Hulse & Durrell stripped back the marque to the bare minimum and created an "instant classic" featuring a maple leaf motif (a symbol first used by the Canadian Olympic team 50 years before it made an appearance on the country's flag) with Olympic rings surrounded by a cartouche. This formed a base for addition iterations – for example for the foundation or hall of fame – which improved consistency throughout. "The logo was so successful because it was so simple. It looks like the sort of thing anyone could have done, and felt like it had been there forever," says Hulse & Durrell partner Greg Durrell.

Not only did the simplified marque have Nike or Apple-like kudos, suggests Durrell, it was ideal for use everywhere from Twitter to merchandise and TV. The rebrand also inspired a strategic shift to tell the impassioned stories of athletes. The #wearewinter campaign, for example, likened Canadian endurance of the cold climate to the country's icy tenacity in sport. The result dramatically enriched its marketing and sponsorship potential, and COC won new partners such as Adidas, BMW, Oakley and Canadian Tire. "Team Canada became more of a lifestyle brand, which allowed it to appeal to outliers," says partner Ben Hulse. Durrell adds: "It's also about aesthetics. At the end of the day, what the COC is selling is their logo locked down next to the partner logo, and if their logo looks great, then it makes the partner logo look great."

"When partners have done their own advertising with our athletes, they've seen improvement in their brand affinity scores," says COC chief marketing officer Derek Kent. "Why invest with the Canadian Olympic Team? Because that investment will pay dividends in terms of brand equity health and consumer purchase considerations. It's the holy grail."

It's also a strategy that's paid off. Not only is Team Canada the most recognisable Olympic team in the world (with a recognition of 81 per cent – 12 points higher than the next team down), its social media reach has grown by 580 per cent in the past four years and the Canadian Olympic Foundation now raises \$9m annually.

CHALLENGE 4: LAUNCHING A NEW PRODUCT



jkr used visual cues from the 1960s to inspire the Hippeas packaging. The team avoided clichés by thinking of the product like a future icon, which meant clear visuals with engaging stories at a range of different touchpoints.



● HIPPEAS IDENTITY BY JONES KNOWLES RITCHIE

Launched in July 2016, Hippeas is one of the fastest growing health snacks on the market. Its identity by global design agency Jones Knowles Ritchie has led to the organic puffed chickpeas being stocked in 18,500 stores in the UK and USA (including Starbucks in the latter), and revenues are due to hit just shy of £1m in the first seven months in the UK, with a projection of \$6.5m in the US by summer 2017.

Its success, believes Green Park Brands founder Livio Bisterzo, is partly due to the company collaborating with jkr from very early in the brand's life, allowing for deep research into positioning, category insight and the consumer journey, all before a pencil was even lifted. "It wasn't just a design process," explains Bisterzo. "We went right from the beginning, creating a personality and story – an overarching brand world above and beyond packaging design."

That story was shaped with an unashamedly pun-tastic tone of voice, riffing on hippy phrases ('Give peas a chance' and experiential 'peas-ful protests' with 'snacktivists') but with genuine messaging about Hippeas' social and environmental credentials, such as its sustainable supply chain, the support it gives farmers in developing countries and the soil-enriching virtues of chickpeas themselves. These narratives successfully tapped into the rebel spirit of today's millennials – a key market for Bisterzo – and their current passion for activism, health and the environment.

Featuring a smiley face with lip-smacking tongue and chickpea-shaped eye, the identity itself draws on the rich visual imagery and colour palette of the 1960s, reinterpreting the aesthetic in a way that feels fresh and modern, explains jkr design director Stephen McDavid. McDavid attributes the brand's success to its modern and clear mindset: switching from being a "challenger brand" to an "iconic brand of the future", with a clear, confident aesthetic that is instantly recognisable. Becoming a future icon isn't always easy. "Make sure every design element has a role to play, and reduce the generic clutter. To allow a brand to stand out, you really need to hone in on what your key assets are," advises McDavid.

Cut-through was also a big part of Hippeas' astonishing sales figures – and both Bisterzo and McDavid agree that this was achieved by thinking outside of the category. "Hippeas is a healthy alternative to snacking, but we didn't want to appear worthy or niche," says McDavid. "We were very keen to develop a brand language that was bold, and says that being good for you doesn't need to be boring."

BRANDING KNOW-HOW

Like an explorer beginning a challenging ascent, the first step towards a financially successful project, once you've assessed a client's objectives, is to survey the landscape. Taxi Studio associate creative director Jonathan Turner-Rogers, whose new packaging for Finnish cider Golden Cap reversed the brand's diminishing sales, argues that improving a client's bottom line hinges on full market immersion. "We went out there and witnessed people purchasing both on-trade and off-trade," he says. "You need to understand how new markets behave, what makes consumers tick and what drives them to purchase – now and in the future." Timing is also essential, Turner-Rogers continues: "The market is constantly shifting, so once you've got those insights, make sure you get out there quickly so you don't miss the boat."

Digging into archives for inspiration might have become a trendy exercise in recent years, but if you're aiming for brand loyalty, tapping into something – either visually or conceptually – that cultivates nostalgia and a sense of ownership can be hugely beneficial financially. "It's not about retro design," says Turner-Rogers. "It's about tapping into something that did work for the brand before, and seeing whether it's relevant now – and whether it can be repurposed and made cool."

The word 'iconic' is easily thrown around, but thinking about a project in terms of creating a 'future icon' can be a helpful way to strip away excess and concentrate on core principles. Hulse & Durrell partner Greg Durrell says that both simplicity and the right concentration of messages are essential in standing up next to big brands. "The biggest mistake a lot of agencies make is trying to tell too much of the story in one tiny spot, which is often the logo," he says. "The meaning of the brand is everything you do around the marque; the marque is just punctuation."

Not only did simplicity help Hulse & Durrell manoeuvre Team Canada into a place where it appealed to fashion-conscious millennials, but the straightforward marque was finely tuned for its eventual application on merchandise and social media. Leaving your client with a simple but flexible framework – whether that's to accommodate new sub-programmes or flavour lines – is a sure way to improve consistency across brand, as well as save money. "It increases your overall brand impression and gets your grassroots community familiar with that marque," reflects Durrell, "and it also saves the client having to invest in a new design each time."

It's fundamental of any creative process, but on-point storytelling that gets to the heart of

10 TIPS FOR BRANDING SUCCESS

● HOW TO CREATE VALUABLE AND FLEXIBLE BRANDS FOR THE FUTURE

- 1 Empower your client to have a clear understanding of exactly what they want from the process, so that you can tailor your response accordingly.
- 2 Collect quantitative data before you embark on a project. You can then compare this with data collected after launch in order to measure the results of your work.
- 3 A rebrand is pointless unless it's formed from thorough market insight. Try to fully understand customer behaviour both in and adjacent to your category.
- 4 Markets change quickly, so act on research swiftly to avoid missing out. Having a clear timeline and project plan will make sure you don't spend too long planning.
- 5 Create a 'future icon' by distilling the marque to a bare minimum. It helps clarify the offer and readies the brand for merchandise, sponsorship and social media.
- 6 Build flexibility into brand architecture to allow for easy brand extension. It improves recognition across lines, and lowers the cost of subsequent design for the client.
- 7 Avoid conforming to type. Achieve segment cut-through by creating something that looks different from other products or services in the same area.
- 8 Craft stories that get to the heart of the business' USP, tapping into the company's heritage, to create a rallying point for consumers.
- 9 Think like a lifestyle brand. Give customers a reason to spend more on products or services by creating an attractive brand world based on emotion and inspiration.
- 10 Speak about different elements of the brand story at different touchpoints. This will help avoid stale and repetitive messaging and maximise impact.

a USP is also essential. However, repetition isn't always the way forward: "When you're launching a new brand you need to imbed recognition, but be relevant," says jkr design director Stephen McDavid. "If you're always communicating the same message, it can become quite predictable, quite quickly. Use every touchpoint to its fullest potential."

Rethinking an identity and amplifying strengths can help an organisation hone its offer, as well as instil pride in its employees – both of which improve revenue. But a rebrand won't work on its own: "You have to have an organisation that's on that journey and believes the things that the brand is saying," says Moving Brands co-founder and chief creative officer Jim Bull. "The businesses that become successful are those that take brand very seriously, but are also striving to really do something in the world." ■

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We reveal how forward-thinking designers are employing the latest VR tech to create truly immersive branding campaigns.

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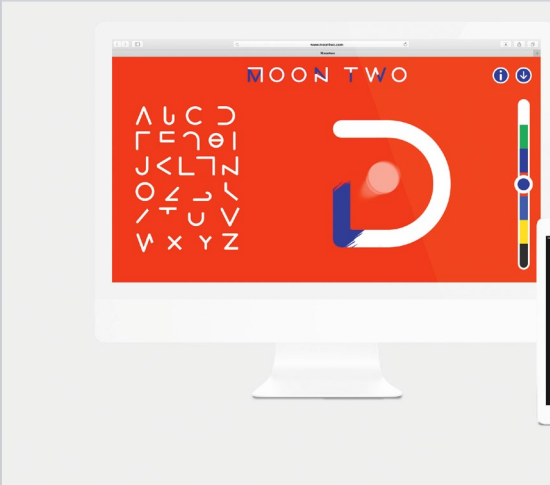


PART 3

This special 10-part series, in partnership with D&AD, is curated by this year’s New Blood trustee Tom Manning. Each advice-packed article reveals the skills it takes to survive and thrive as a young designer in the modern industry, and this month Tom looks at how to go about balancing work and money. *Subscribe today to guarantee you get the rest of the set: see page 40.*

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Entries now open for 2017 at www.dandad.org/newblood



WHITE PENCIL WINNERS

One way to balance money and happiness is to create work that has the power to promote positive change. As part of the New Blood

Awards – D&AD's annual contest in which students, recent graduates and under-24s fulfil industry-standard briefs set by global brands – there's a special award

for work in the service of a good cause; the White Pencil. This year there were four White Pencil winners, which we display across the following pages. All these

projects highlight how working in design is not just about earning money; it can also be about changing lives and making the world a better place.



Monotype: Better Together
Kegan Greenfield's project is a redesign of the 1845 Moon Type – a learning aid for both visually impaired and sighted children.



HOW TO BALANCE MONEY AND HAPPINESS

In part three of our D&AD New Blood series, **Tom Manning** explores the importance of discovering your goals and purpose, and why these don't have to conflict with making money

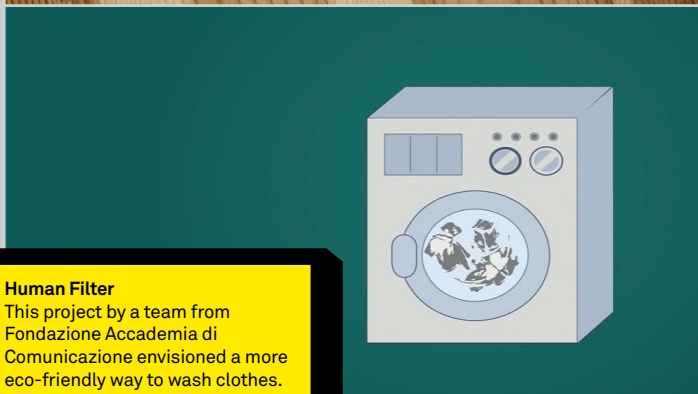
After scrolling deep into an Instagram wormhole, I found this pixelated piece of wisdom: "If you wouldn't do your job for free, then quit." You've no doubt heard similar advice before, such as: "Do what you love, you'll never have to work a day in your life." Like all good aphorisms, these feel part truth, part fantasy, so I asked Bruce Duckworth, president of D&AD and founding partner of Turner Duckworth, for his thoughts. He agreed that you should love the job you're doing; "however you shouldn't do it for free." Damn straight, Bruce. So let's talk about money, and how it's connected to creativity.

When I left university, I'd learnt how to think and gained practical skills, but I had next to no knowledge of the commercial world. Unpaid placements were still the norm, and it seemed like working for free was often the price you paid for doing what you loved. But the creative connection to business is fundamental. "As designers, we provide solutions to commercial problems and opportunities," says Duckworth, ➤

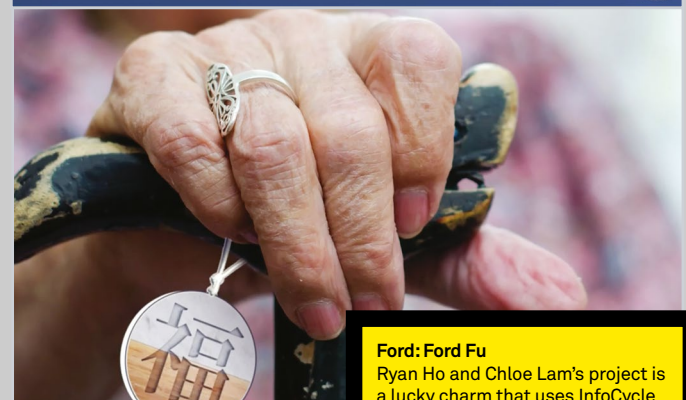
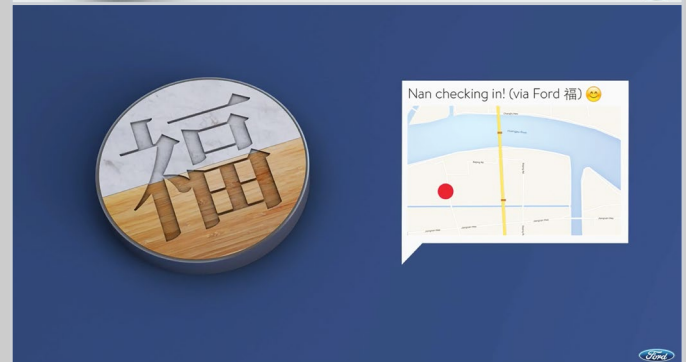
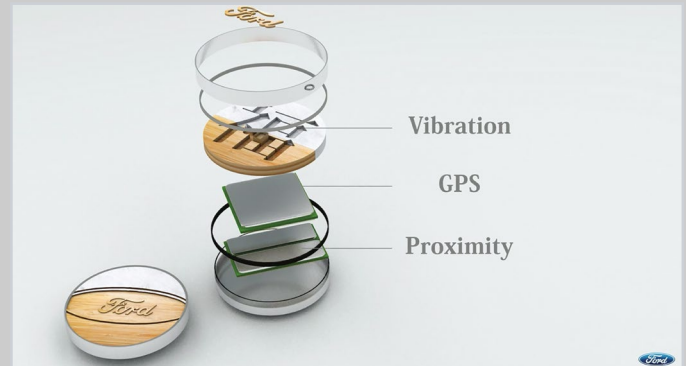


TOM MANNING,
D&AD NEW BLOOD
TRUSTEE 2016

Tom is carpeing all the diems. Attempting not to make advertising as a junior creative at Havas London, he was also elected D&AD New Blood trustee in October 2016. In his spare time he makes, designs and codes fun things on the wild wild web. He wrote this bio himself, in the third person, to try and make it more legit.
www.dandad.org



Human Filter
This project by a team from Fondazione Accademia di Comunicazione envisioned a more eco-friendly way to wash clothes.



Ford: Ford Fu
Ryan Ho and Chloe Lam's project is a lucky charm that uses InfoCycle and E-Bike technology to ensure safe mobility for the elderly.

THE ALLURE OF EXOTIC HOLIDAYS AND FANCY MEALS OUT CAN MESS WITH YOUR PRIORITIES. PUTTING MONEY BEFORE CREATIVITY WILL LEAVE YOU FEELING DISSATISFIED

“we should understand the commercial part too. When we do, we come up with better creative solutions.” If you understand the value your creativity adds to a business, ask to be paid fairly for it.

But beware going too far the other way. The allure of exotic holidays and fancy meals out can mess with your priorities. Putting money before creativity will leave

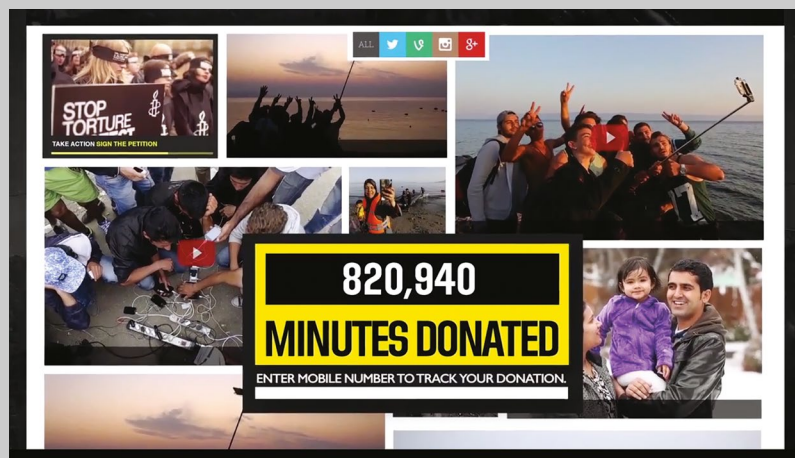
you feeling dissatisfied and unfulfilled. And the feeling is compounded because no amount of money will feel like enough to endure the tedium – you’ll always want more. “I’ve always put creative excellence first and money second,” says Duckworth. “If the work’s good enough the money will come. But don’t take your eye off the money for one moment; having it allows you to choose the projects you do.”

Money affords you freedom as a creative, enabling you to derive meaning and purpose from your work.

You just have to figure out what it is you want to achieve. For Duckworth, purpose is essential. “Ours is to create work that is influential in the world,” he says, “so to fulfil that, we want to work on the world’s biggest, most influential brands and make everything we do for them exemplary. That dictates everything we do, the size and shape of our business.”

So what’s your purpose? To create a fairer society? Or to help people realise their potential? Whatever it is, ask yourself these three questions: Why is this important to me? What will achieving this goal do to my life? And what will happen if I don’t achieve this goal? Answering these questions makes sure your purpose is true to who you are, and motivating enough to inspire you to act.

Right now your goal may seem distant, perhaps borderline impossible. So work backwards to make it manageable. What’s the one thing you can do this year to help you achieve your goal? Knowing that, what can you do this month? This week? Today? Asking these very simple questions will set you on



course to get what you want out of your job. It also clarifies your relationship to money. How much do you need? Enough to achieve your goals. Any less and a change needs to happen. Any more is a bonus that can speed up your journey.

Can you inspire others to help achieve your purpose? My purpose is to use my creativity to build ideas that improve the planet and the lives of the people on it. A bit lofty? Perhaps, but I believe it's essential. So every time a brief lands on my desk, I ask how I can use the brand's money and influence to make that happen. After all, doing good is good for business. People buy a brand because it says something about what they believe, so do good and you'll be attractive to good people.

When you start out, the risks are many and the rewards can seem a long way off. "It's easier to end up disillusioned and broke than successful," says Duckworth. "But the pride and satisfaction of creating something new that didn't exist before, and provides something people want – that's the real reward." ■

THREE STEPS TO PURPOSEFUL SUCCESS

FOLLOW THESE THREE TIPS TO HELP YOU ACHIEVE YOUR GOALS

FIND YOUR BIG WHY

Discover your purpose by asking yourself what drives you creatively, what is it that makes you want to create? Now ask yourself, or others, what's the single biggest barrier in achieving this? Put aside at least an hour a day to close the gap between what you want and what you can do.

TAKE A CHANCE

If you want something you've never had, you've got to be willing to do something you've never done. Sorry to go all self-help on you, but big rewards rarely come without the risk of failure. Take one personal project you've been meaning to start, make a Tumblr for it (or a noticeboard, or a hashtag, whatever you like), and get going. The faster you share your ideas, the faster they become real.

LEARN FROM THE GREATS

We're lucky that as designers there's a ton of advice and wisdom to be found in books. Who do you admire that you could ask for advice? Ask this person what they would do if they were you. Do it. Then get back to your advisor, letting them know that you did what they suggested and thanking them. Do this once a week and you'll quickly build up a valuable network of contacts.

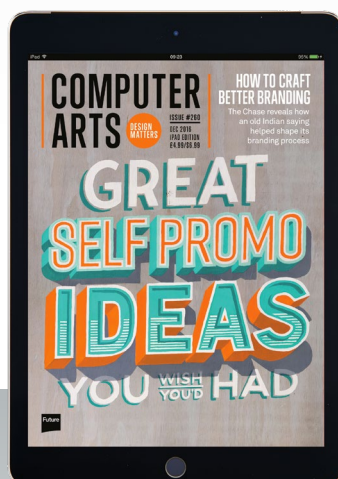
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Computer Arts goes behind the scenes with world-leading designers as they reveal their working processes...



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VIDEO INSIGHT

THE CHARACTERFUL CREATIVITY OF ANIMADE

The London-based design and animation studio explains its unique cross-disciplinary offering, why side projects are so important and the power of work-life balance



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MUSEUM REBRAND

How Finnish design agency Werklig partnered with the Helsinki City Museum to put emotion at the heart of its new brand identity



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CREATE YOUR OWN TOYS

In the first of a two-part workshop, Matt Jones reveals how to develop your character design ideas using clay, before turning them into toys



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FOLKSY BY NATURE

Behind the scenes with animation studio Trunk on its music video involving handcrafted puppets and a cardboard forest for folk singer Shirley Collins

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■ VIDEO INSIGHT

CHARACTERFUL CREATIVITY

London-based studio **Animade**'s cross-disciplinary team explain the boutique service they offer clients, and why internal projects are so important to the studio's culture

Whether it's Animade's cheeky animated skits or innovative storyboarding tool Boords, you'll have seen their personal projects lighting up the internet from all angles in recent years. Ridiculously rubbery Olympic balloon characters jostle with wonderfully baffling prop-based shorts and fun, instructional tutorials in the London-based animation studio's body of self-initiated work.

And then there's the client work: major collaborations with the likes of Airbnb, IBM and Facebook have propelled the studio's animation magic into living rooms and offices around the world. It's little surprise, then, that Animade burst onto the scoreboard of our most recent poll of the country's top design studios, making the top 30 of our UK Studio Rankings 2016.

Launched in 2010 by childhood friends James Chambers and Thomas Judd (initially under the name Chambers Judd, and later Hover Studio, with the animation arm branded separately as Animade), the company merged all aspects of its output under one name in 2014, and carried out a visual rebrand the following year.

We paid the close-knit, cross-disciplinary Animade team a visit to find out more about their rebrand, and the secrets behind the studio's epic rise through the ranks...

Why did you rebrand the studio in 2015?

James Chambers: It was a combination of many years of refinement. Our previous brand identity didn't reflect who we were visually, as much as anything, so we wanted to bring it up to date. It was also a pivotal time in terms of our output. The overarching message we wanted to convey was that we believe in characterful creativity through any medium – be it animated, digital or anything in between.

Animade started with just two people and now has a team of 17. Was growing the studio part of your plan from the beginning?

JC: It's been very organic. When we first started out, it was just two guys in a room. We were freelancing: Tom was doing illustrated animated work, and I was doing more traditional digital work. We always knew we were interested in the space between those things, but there was never a clear trajectory to what we have today. **Tom Judd:** There were times when we talked about maintaining that size, and not attempting to go any further. It was quite scary, but slowly it started rolling, and we facilitated the change by hiring and expanding, and figuring a lot of stuff out as we went – which has been an endless kind of thing for us.

How do you position the studio to clients?

TJ: It spans a lot of things. We work with some as an animation technician, where they come with illustrations, a storyboard and a full scripted narrative. We take their designs and make them move. At the other end of the spectrum – and the work we really enjoy doing as a studio – is when we have a lot more control over concepting, narratives and storyboarding, and are able to partner with the agency or director client at that moment, and help construct all of the post production. It puts us in a rather boutique area because we're not an animation production house where people just come and get things animated; we also provide vision and creativity.

Why do you think Animade's work has become so popular recently?

JC: We've put a lot of stock into internal studio projects since the beginning. Hopefully some of the success we might have had over the last few years is down to that coming through. Even as we grow, it's been very important to us to maintain

ANIMADE

Comprising a talented mixture of 17 animators, illustrators and developers, Animade offers a complete set of design and production services, from TV spots to social media campaigns, and "weird web-toys" to beautiful, unique illustration. www.animade.tv



 Animade



Watch the videos on our YouTube channel: www.bit.ly/ca262-animade

■ time on those areas and allow people to express themselves outside of client briefs. It's something we always strive to put as much time as possible towards. So hopefully the amount of content – client work too – that we put out there has contributed to this.

TJ: James and I have known each other since we were 11. We realised the power of the internet when we sat our degrees. It was in its infancy in terms of how artists were sharing their work, but we were running a student art hub – basically Behance for students, before Behance existed – and it became quite popular. We were even featured in Computer Arts. It proved to us that there was a different way of working and finding clients: it wasn't down to your stature and your name. You could literally put some good work out there and it would attract the right people.

Animade has a fantastic studio culture. What does it involve, and how did you develop it?

JC: We've been big believers in a good work-life balance since we started. In the years we've been running, we've only very occasionally done overtime, and when we have it's paid and people are compensated. Making sure it's understood that you're not expected to work 18 hours a day is a valuable thing, and we genuinely believe it adds to the quality of the creative work that we produce here at Animade.

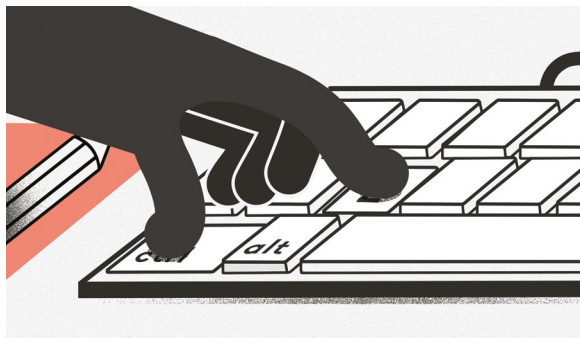
In terms of our side projects, we try to treat them as much as we can like client briefs, to help make sure they get the same weight in the studio. So we set a budget and delivery date, we put a project manager on there, and we've also started writing briefs so that we understand the objectives of doing it.

What are the biggest challenges of maintaining your commitment to side projects, and what inspires you to keep going despite these?

TJ: Definitely money. We rely so heavily on side projects as a tool for marketing, and yet they yield nothing until the phone rings and the client calls. It's having the belief that it works.

In your view, what's the secret to creating an excellent studio culture?

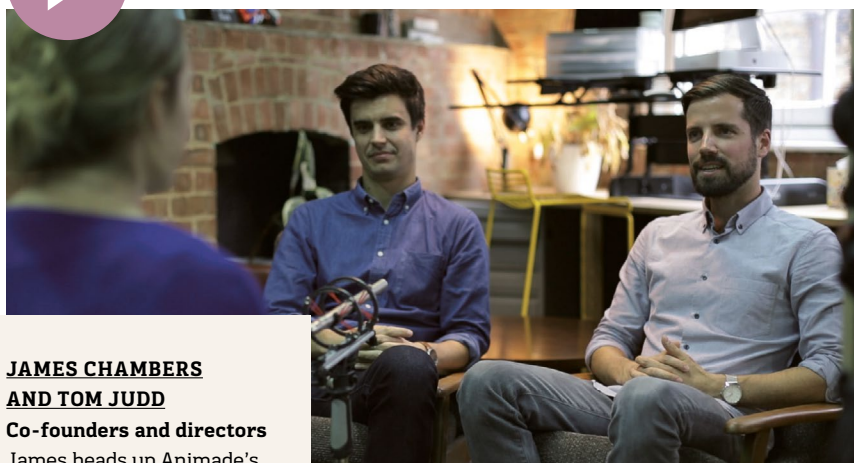
TJ: The people. It's about good hiring, and getting people in who believe the things that you believe. We also put a lot of emphasis on our internship programme, because we find that lots of great talent comes through that. We run paid, three-month internships that offer a proper learning experience. As well giving them something, they can show us if they'd be a good fit. ■



Left and below: Grabs from Animade's teaser video for the studio's storyboarding web app Boords, which lets users easily re-order, add, remove and replace content, and outputs storyboards as PDFs within a predefined template. "It's grown from something specific to a problem we had, to something that's helping the creative community at large," says Chambers.



TAP TO WATCH THE VIDEO NOW



**JAMES CHAMBERS
AND TOM JUDD**

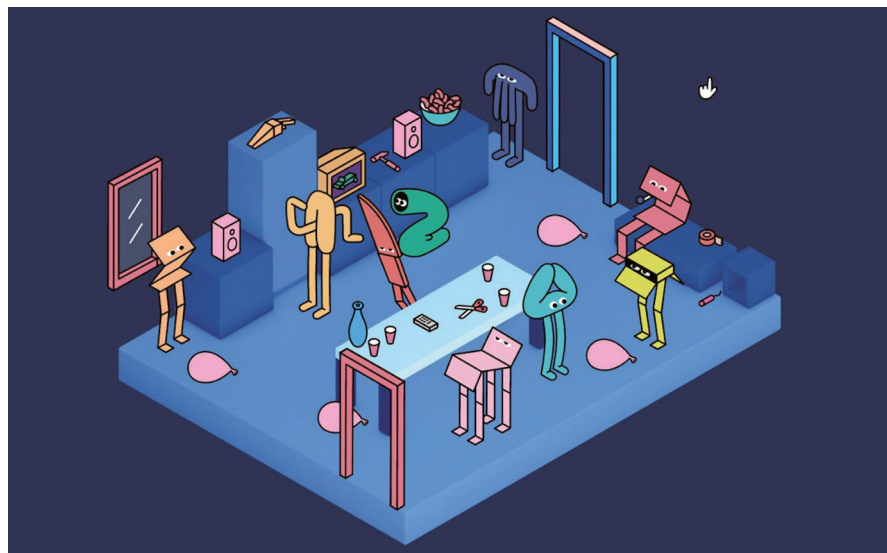
Co-founders and directors

James heads up Animade's digital output and leads the development of its web app, Boords. As a creative director, Tom nurtures the studio's defining culture of creativity, innovation and experimentation.

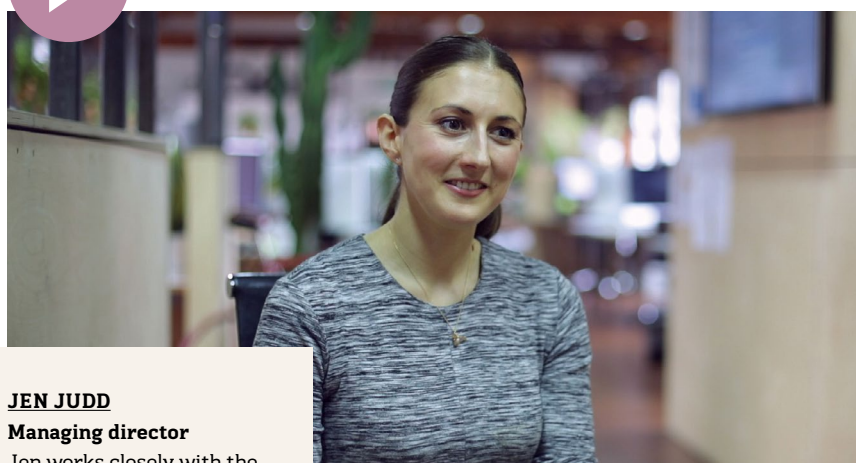
HOW TO RAISE YOUR STUDIO PROFILE

Animade co-founders James Chambers and Tom Judd discuss the studio's unique industry positioning, the rise of Animade, why studio culture is so important, and how the team's first commercial side project, Boords, came into being.

Below and right: Party Pooper is a web experiment that pushes SVGs to their limit. The game was animated in After Effects, with the isometric background created in Cinema 4D, and coded using the Bodymovin plug-in. It was played 14,000 times within six days of release.



TAP TO WATCH THE VIDEO NOW



JEN JUDD

Managing director

Jen works closely with the directors to formalise the strategy of Animade across all its business ventures, overseeing and refining processes from HR and finance to project and account management.

HOW TO MANAGE STUDIO GROWTH

In our second video, Jen Judd explains how to run a successful studio, covering everything from collaboration and cash flow, to how to work across different timezones, and the rise of Animade from a new business perspective.

HOW TO RUN A TIGHT STUDIO SHIP

Managing director Jen Judd shares four pro tips for running a successful studio

1. Get clued up on cash flow

“One of the ways we control cash flow is we make sure that for every project we invoice 50 per cent of the budget up-front, and 50 per cent on completion, so that we know what we have coming in and out. Between spreadsheets and trackers, we have a good overview of forecasted amounts, as well as a daily email that tells the directors what’s in our bank accounts. We’re pretty clued up on what’s going on, which is important.”

2. Use internal work as a marketing tool

“Tom and James’ initial marketing strategy was to do internal projects – passion projects – that show off what they do best, and put us out into the world by utilising the internet. One of our most significant relationships in the past year has been with Facebook. They came to us referencing Lernz, which is one of the first studio projects Animade did, five years ago. We put things out there that we love and believe in, and it marries up with clients who feel the same way.”

3. Create a work-life balance

“One of the things about working with international clients is different time zones. Work-life balance is important at Animade, so if people are asked to work overtime, they’re compensated. It’s something we need to ensure we manage appropriately as we move forward with these relationships. You have to consider how much you’re willing to flex, because shifted hours do impact the whole team dynamic.”

4. Stick to your long-term goals

“The biggest challenge for us is making sure we stick to our medium and long-term goals. When you’re reacting to projects coming in, it’s very easy to become buried in managing them. There can be a tendency to pull someone in from new business to help, when actually we need to make sure we’re building our project teams, and that our new business and account management teams have time to nurture client relationships, and find new clients that could be really incredible for Animade.”

Right and below: Animade's cheeky celebration of the Rio Olympics, Olympops, features balloons for athletes and racked up more than 200,000 views on Instagram when it was released.

HOW TO BUILD CLIENT TRUST

Ed Barrett and Russ Etheridge share their advice on how to show clients exactly where animation can take their brand

"One thing clients sometimes worry about is whether animation will make their brand 'childish,'" says Russ Etheridge. "But you can have something that moves in a way that's akin to a kids' TV series, and at the same time you can have something that's extremely sophisticated – that's very much a watchword for us recently."

Ed Barrett agrees, adding: "Animation is everywhere. It's so versatile. It fits into all different moods and sentiments."

So how do the team build trust with clients? Barrett and Etheridge share their best tips for showing clients how animation can benefit their brand...

1 Examples go a long way

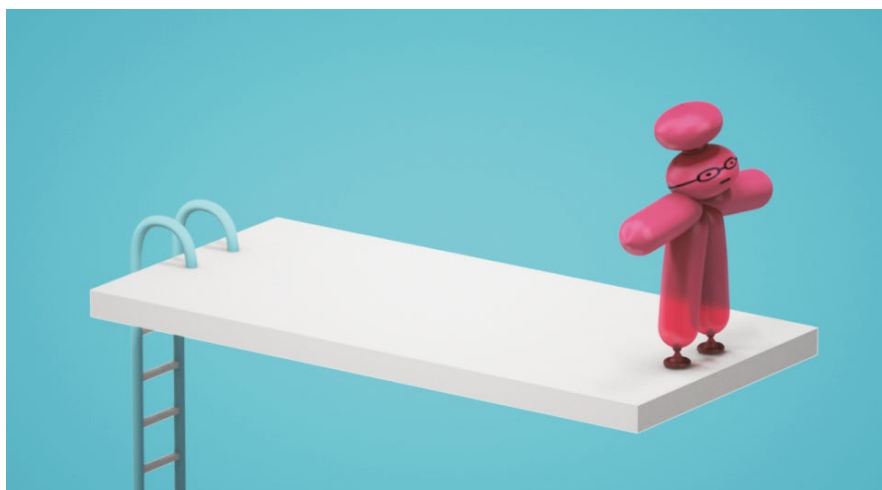
"When a client approaches us, we send them a package," says Barrett. "They'll have given us an idea of where they're coming from, and we'll look at the work we've done in the past and send them examples – 'This shows this kind of mood', and 'This design changes it like that' and so on."

2 It's all in the movement

"Movement changes things," points out Etheridge. "You can have a design, and when you look at it, you feel a certain way. It might initially look very basic and naive, for example; but you can make it move in a way that doesn't feel like this at all."

3 Think about the edit

"Also, the way you cut something together can completely change the feel of it," adds Etheridge. "It's so flexible. And it's often quite nice to show our clients different options as well, and potentially arrive at something even more interesting."



TAP TO WATCH THE VIDEO NOW



RUSS ETHERIDGE AND ED BARRETT

**Senior creative and
creative director**

3D animation specialist Russ is the driving force behind Animade's mission to keep producing high-quality 3D work, while Ed has led projects at the studio for Facebook, Google and IBM.

ANIMATION IN BRANDING

In our third video, Russ Etheridge and Ed Barrett discuss the power of animation when used in branding, how to work with hesitant clients and why side projects are such an important part of studio life at Animade.



Left: A series of quick tutorials on the basics of animation, Lernz is a self-initiated project that caught the eye of Facebook.

Below: On the Animade site, the team shares its learnings. This illustration is for an article about The Seven Steps of Animation Production.



5 TOP TIPS FOR YOUNG ANIMATORS

Lana Simanenкова and Milo Targett explain what it takes to be hired by a studio like Animade

1 Spend time on your showreel

"Have a really nice showreel showing off your skills and the kind of animation you want to do," advises Lana Simanenкова. "It's always good to be an all-rounder, but it's also nice to see that someone specialises in a certain type of animation, so that you can say: 'Yes, I will go with this certain person because I want that type of animation, right now.'"

2 Identify what you're good at

"Don't worry too much about exactly about what you need to be doing, but have at least one or two skills that you know are strong," recommends Milo Targett. "You can have interests in many things, and become good at other things, but to know that you're good at something is a strong start."

3. Learn to talk to clients

"The biggest challenge I've faced since joining Animade is talking to clients," says Simanenкова. "I'm not a native English speaker so it was daunting to explain things to clients. But it comes with experience."

4. Be confident

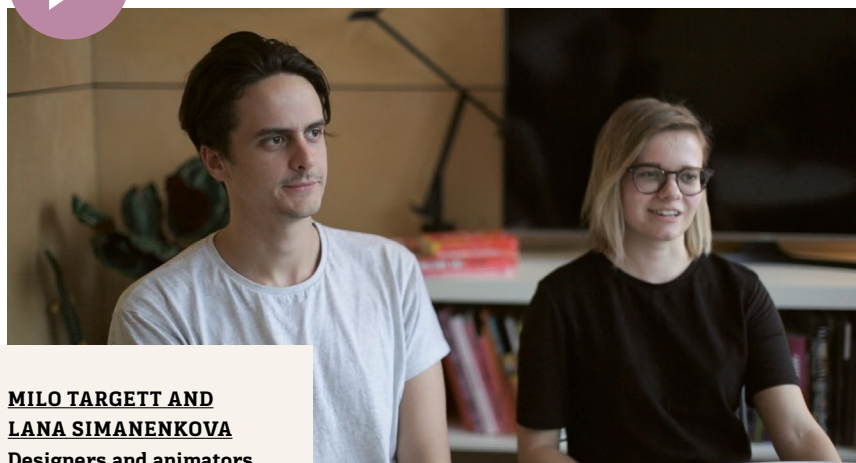
"Be confident in what you're saying, and remember that clients don't necessarily know a lot of the terms you're talking about," agrees Targett. "If they seem confused, it's because they're trying to understand – so just be very clear with them. Be confident that you know what you're talking about because you've been trained to do this."

5. Build up your studio experience

"Being able to manage my time better is something I've learned since joining Animade," says Targett. "It's something I should have known before I started in the industry, but being in a studio environment – and not a freelancer – has really taught me how to get things done."



TAP TO WATCH THE VIDEO NOW



MILO TARGETT AND LANA SIMANENKOVA

Designers and animators

Milo's unique style and idea-driven work is the force behind some of Animade's best-loved projects, while Lana's strong illustrative style is proudly displayed in the studio's meeting rooms.

ADVICE FOR JUNIOR CREATIVES

In our fourth and final video, Milo Targett and Lana Simanenкова discuss the advantages of working at the cross-section of design and animation, share their biggest challenges and offer their best advice to junior creatives.

Watch the videos on our YouTube channel: www.bit.ly/ca262-animade



PROJECT DIARY

LOGO LOVE: A NEW IDENTITY FOR HELSINKI CITY MUSEUM

How Finnish studio Werklig partnered with the Helsinki City Museum to put emotion at the heart of its new brand identity



PROJECT FACTFILE

BRIEF: To take the museum's unique approach and express it visually through a new identity. Other deliverables weren't set out in concrete terms at the beginning of the project, but included signage, and various applications of the identity in external advertising and around the venue itself.

CLIENT: Helsinki City Museum, www.helsinginkaupunginmuseo.fi/en

STUDIO: Werklig, www.werklig.com

PROJECT DURATION: 14 months



ANSSI KÄHÄRÄ

Founder and lead designer, Werklig

Anssi Kähärä has worked in graphic design since 1997. He's freelanced, worked in an advertising agency, and later set up Finnish design agency Werklig with Janne Kaitala in 2008. Today, the company has 15 employees. With his true passion for detail, Anssi has won ADC, Dieline and Cannes Lions awards.

THE DESIGN BRIEF

Anssi Kähärä

The project first began in March 2015, when the Helsinki City Museum approached us about the work. They were talking with a few agencies and studios, but a couple of weeks after our discussions, Werklig was chosen as the museum's design partner.

The museum was reopening in a new location and the client had a clear vision of how they wanted to evolve as a brand. We received a comprehensive brief, including a lot of research and background material for us to use, so it really was a pleasure to work from such a solid base. There were some gaps in the data, but we were soon doing our own research to find out exactly what we needed.

The museum's old branding didn't stand out. Other than that, it's hard to say there was a lot wrong with it, but they felt it didn't capture the essence of the museum. In essence, the museum wanted a higher profile, and they wanted their unique approach to making history accessible transformed into a tangible identity. Werklig's role would be to create that identity. Where and how the identity would be expressed wasn't specified in the brief, but we ran with it.

The challenge was twofold: get people's attention visually and in terms of content; and visually capture the feeling that the museum would give visitors. The museum is very focused on both emotion and feelings.

We were thrilled to win the work. For us it was a dream project. Werklig doesn't have a set approach to projects like this because every brief is different, but we planned each stage and assigned each of them a deadline. This project was going to be our chance to design something remarkable.

**HANNU HIRSTIO****Designer, Werklig**

Hannu has been working at Werklig since 2014, and is inspired by bold people, colourful furniture, singing at home, big typography, outdoor walking and life in California. A graduate of the University of Westminster, he also studied in South Korea and Finland.



01

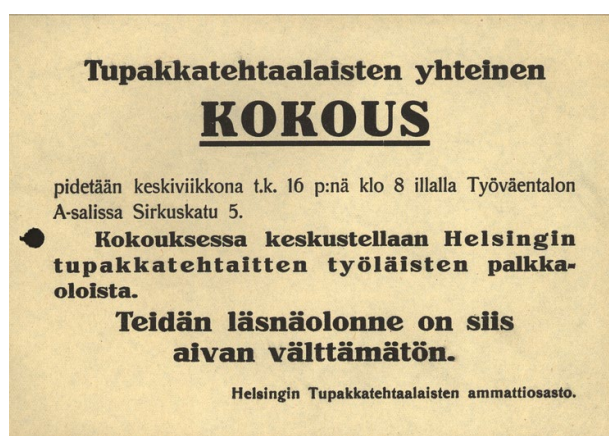
WORK IN PROGRESS

When we were chosen as the museum's design partner, we told them that we wanted just that – to work in partnership with them. Our timeline included workshops with the client every two weeks, where we discussed the ideas, tried out concepts, doodled and tested things with them along the way. We started by defining the brand idea, and then went on to the visual possibilities. It was very organic and natural, with decisions being made together as a team.

The core idea of using eclectic typefaces came early in the process, and type was the first element of the design that we worked on. We felt that strong, custom typography would help the brand stand out and took inspiration from the printed ephemera from Helsinki that's in the museum's collection. Printed fragments of the past were the starting point for our type design, but we designed all the typefaces from scratch.

We began to work on a mixed typeface with three weights and three styles, but this became too complicated, so we evolved it into three separate typefaces in two weights. Because these come from the same initial typeface, the x-heights and proportions all work together.

The colours also came from visual material in the collection. Old fashioned duotone printing complemented the typography perfectly, and we pulled together a colour palette that



01 Werklig designed two working typefaces, using all kinds of references from the museum's collection – which were agglomerated on this whiteboard.

02 One example of a vintage typeface that influenced the bespoke ones Werklig designed.

03-04 Museum exhibition brochures that test out the use of the new logo with imagery, as well as the new typography.

02



03



04

INITIAL IDEAS**WE'RE NOT FEELING IT**

Early concepts that didn't make it to realisation

We tried a lot of variations of photography within the logo's shape.

This one has a distorting effect, which is interesting as we are talking about history, which can be distorted. However, it is unclear and difficult to use.



The first drafts of the typefaces had some quirky details

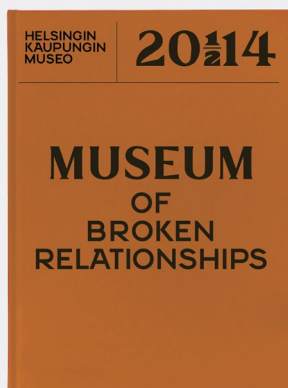
that we toned down, mostly for legibility reasons. We do kind of miss some of them, especially the crazy centre bar of the F. Anyway, these didn't make it.

**FORK
FORK**

This logo was made when we had the typography locked and

realised that we might actually need a logo with a distinctive form. It ran into problems when we translated the words into other languages.

**HELSINGIN
MUSEO**
KAUPUNGIN



An initial test – the mark would have been the museum's name.

HELSINGIN
KAUPUNGIN
MUSEO

20¹₂14

MUSEUM
OF BROKEN
RELATIONSHIPS

The stacked museum title top left, with bespoke type.

WHAT'S IN A LOGO?

Sometimes your first idea is your best idea, as Werklig's Anssi Kähärä and Hannu Hirstiö explain

Originally we were reluctant to make a logo at all. For a long time, we were trying to come up with a more type-driven solution – a no-logo philosophy, if you will. However, during the process we realised that the identity was missing something; something emphatic, concrete and striking that could be used as a standalone element.

We started crafting a logo. The idea of combining H for Helsinki and a heart symbol to convey the museum's concept of 'Fall in love with Helsinki' felt so cheesy, obvious and so simple that it had to be tried. It was almost the first idea so we partially resisted using it, but like in many other cases, the most obvious first idea can be the best. Pretty much everyone fell in love with the logo when it was sketched and presented.

We tweaked some of the shapes slightly, but the final version is quite close to the initial sketches. The biggest discussion was about whether to use it filled, as an outline, or a combination of both. We pushed for using it as an outline. Semiotically, this could represent transparency, and practically, it gives the designer more freedom.

It was evident that we should use one of the custom typefaces we designed for the logo. Some minor adjustments were made so we could match the logo outline and type stroke width nicely together.

HELSINGIN
KAUPUNGIN MUSEO

HELSINGIN
KAUPUNGIN MUSEO

HELSINGIN
KAUPUNGIN MUSEO

Still working on the no-logo approach, but varying the type across the museum's name.

H HELSINGIN
KAUPUNGIN-
MUSEO

H HELSINGFORS
STADS-
MUSEUM

H HELSINKI
CITY
MUSEUM

H
HELSINGIN
KAUPUNGIN-
MUSEO

H
HELSINGFORS
STADS-
MUSEUM

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HELSINKI
CITY
MUSEUM

H
HELSINGIN
KAUPUNGIN-
MUSEO

H
HELSINGFORS
STADS-
MUSEUM

H
HELSINKI
CITY
MUSEUM

The heart-H logo came as an inspiration. Next, to try it with the full title of the museum.

eventually included 14 colours, but is meant to be used in a minimalist fashion.

The client gave us a lot of feedback along the way, and we bounced ideas back and forth with them. Yes, there were disagreements, but designer Hannu Hirstiö and I worked with them in a constructive way. The process was very positive, and was also agile.

THE FINAL VERDICT

Our timeline was carefully planned so there was no last minute panic, but there were some scary moments. The renovation of the building the museum was going into had its own timeline, and we found out at one point that we'd only have two weeks to create the signage. The typefaces were only just in progress and we had to finalise them in a fortnight! Our designer Hannu made this particular miracle happen.

We haven't heard anything negative, so that's been super nice. The client loves the identity, and when the museum reopened it was supported by an outdoor campaign as well as social media. The goal for the year was 200,000 visitors, and they reached that number in just four months. The museum also received lots of domestic and international press coverage, and was nominated for the prestigious 2016 Leading Culture Destination Awards in the New Museums of the Year category.

If a project goes smoothly, receives only positive feedback, and is loved by both the client and the public, what can you say? A success like this is not only nice to have but it generates publicity and further business. For instance, at the moment we are working on a full redesign of the identity for the City of Helsinki. The museum work might have been a vital factor in why the city chose to work with us on this project.

I think the key is our design partnership model, and we're looking for more clients who want to use that approach. We're doing more and more international work every year, and we love to export our Finnish/Nordic design approach around the world. □



05



06



07

05 Though the initial brief only called for a mark, Werklig applied it to merchandise and collateral.

06 The new branding on the livery outside the museum's new building.

07 Telling the city that the museum has a new home and a new brand.

08 The wayfinding system had to be completed in two weeks due to other project deadlines.

09 A flyer for the reopening, in Finnish and English, establishes the new branding.

10 Stationery employing the new colour palette and logo.

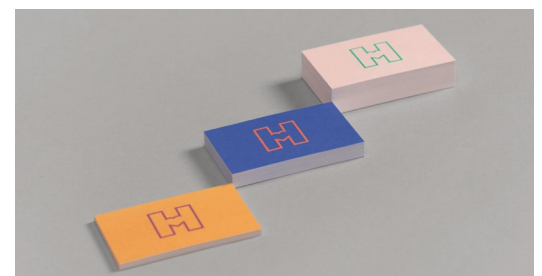


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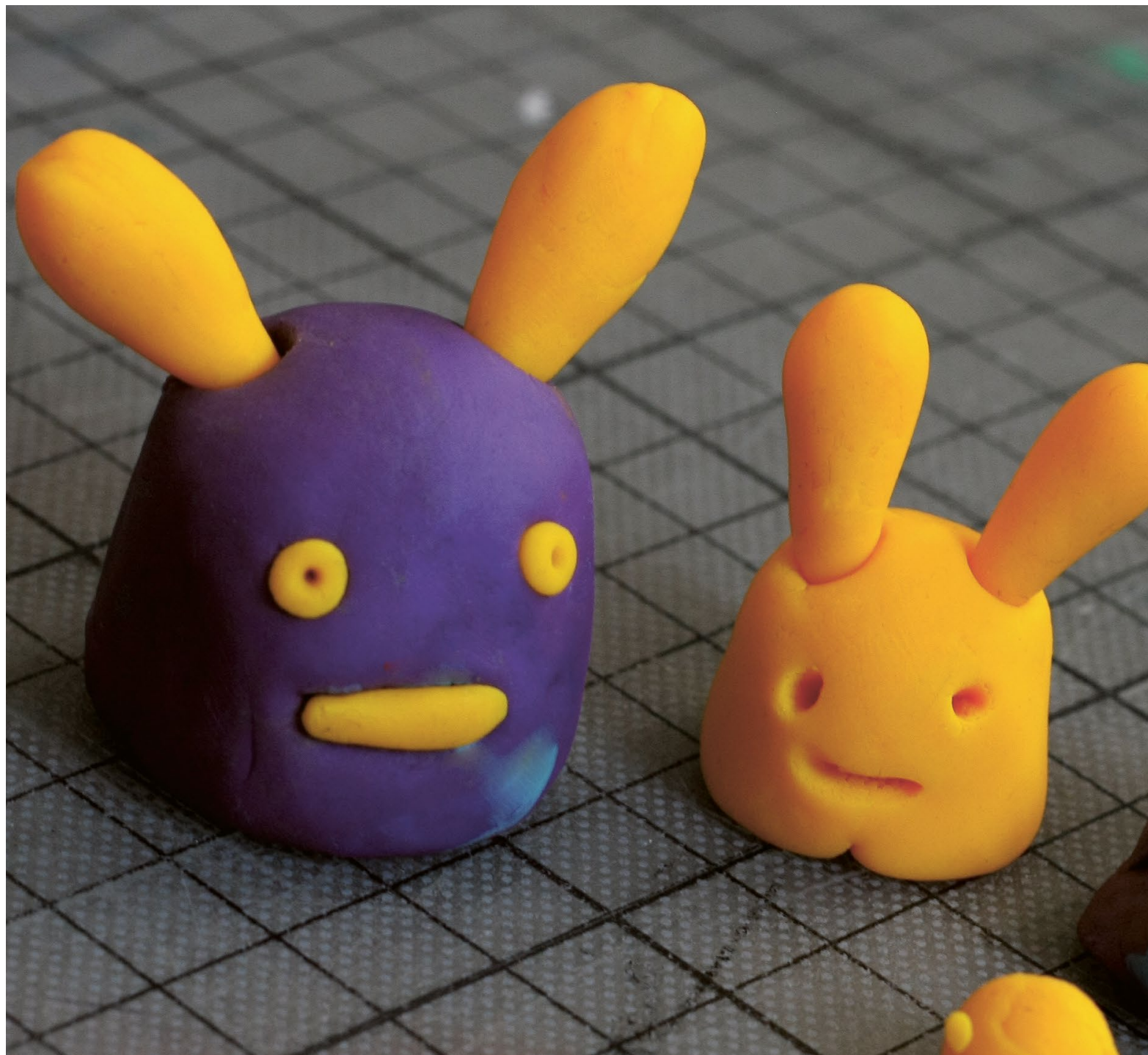


09

“The renovation of the building had its own timeline, and we found out at one point that we’d only have two weeks to create the signage”



10



■ WORKSHOP

CREATE YOUR OWN DESIGNER RESIN ART TOYS

Ahead of his workshop at Pictoplasma 2017, **Matt Jones** reveals how to develop character concepts using clay

Creating your own toy models is a great way to expand your character design skills.

**MATT JONES**

Matt 'Lunartik' Jones is a multimedia artist, painter, sculptor, illustrator, curator, teacher, sticker fanatic and toy designer who's probably best known for his Lunartik in a Cup of Tea toy range. The author of the Plastik Surgery Handbook, a guide to making designer art toys, Matt runs workshops on resin model casting, and works for Titan Toys franchise collectibles. www.lunartik.com

01 Art toys like this are found at comic conventions, and are often handmade by artists for low volume runs.

02 Matt Jones created his signature collectible toy range, Lunartik in a Cup of Tea, in 2015.

03 The One Part Tool method for producing simple objects and characters involves using just one block of silicone.

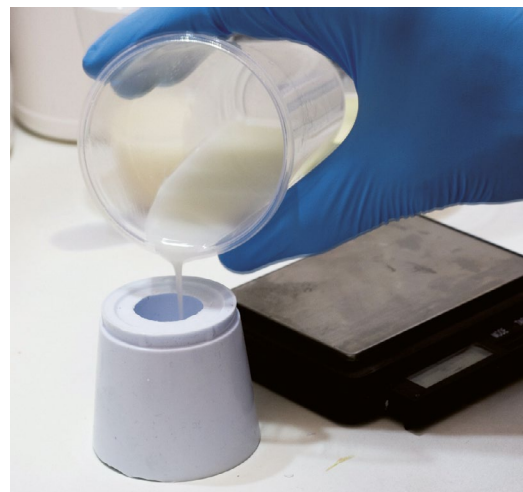
04 The Lunartik in a Cup of Tea toys were made using the more advanced Split Tool method of modelling.



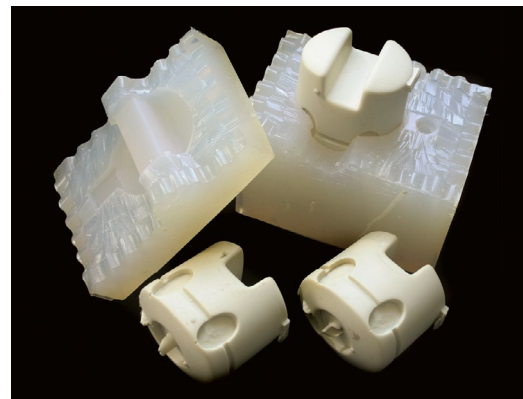
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04

THE BASICS OF MAKING ART TOYS

If you don't know what an art toy is, or you have never seen one, there's probably a good reason. It's quite a niche industry, but filled with some of the nicest people and most talented artists in the world. About 10 years ago every man and his dog was talking about it; nowadays it's quite a steady industry, but one that's growing in popularity every day.

Art toys are predominately made by artists who have a desire to see their characters come to life in glorious 3D. In many ways, it's an extension of their character development.

These toys are found at comic conventions worldwide, and are often handmade in low volume runs (as low as 50 or 100 pieces), which can potentially make them much sought-after and valuable. The figures are normally around

8-15 inches, and many artists start small so they can manufacture on a low budget, either by hand resin casting using silicone tools, or in vinyl plastic using rotocast or injection moulding methods (typically done at a factory in China) for larger quantities. This two-part workshop will focus on resin and silicone casting.

Before you start making your own resin art toys, you need to understand that there are two main methods of production. The first is the basic method of silicone tooling, which uses just one block of silicone to make simple objects and characters. This method is what we will focus on here, because it's the preferred casting method for beginners.

Split tooling is the more advanced technique, designed to give you greater control over your split lines on each cast while allowing you to produce more complex objects.

■ SKETCHING IDEAS

In the first part of this workshop, I'll focus on having a solid idea and producing 2D 'turnarounds' (see image 06). Once you have these, you can start to experiment in 3D using plasticine, and then gear up to producing a model using Super Sculpey clay.

You'll need some paper, pens, a ruler, a computer and printer, and some Super Sculpey clay and plasticine. I'd also recommended you buy yourself a small set of modelling tools.

Before you make anything, though, you need to have a good idea of what you want to make. Your idea can be something new you create just for this project, or something that you've been drawing for years and want to see finally brought to life in 3D.

Sketch out a few ideas and choose a character that isn't too complicated. Some

“Some things just aren't suitable for resin casting. The longer and thinner the shapes, the harder it will ultimately be to get resin into these parts”

things just aren't suitable for resin casting, such as thin forms like hairs or very long spikes.

The longer and thinner the shapes, the harder it will ultimately be to get resin into these parts and actually pull the resin cast from the mould. Also, the thinner a design element, the longer it will take the resin to harden.

TURNAROUND DRAWINGS

Turnaround drawings are a set of drawings that show six projected views of a character: the front, left side, right side, back side, and if required, the top and bottom too. Ideally, it's best to draw this up in Illustrator, because you can make adjustments and scale it as you see necessary. You can also use the drawings to see what colour you'd like and how your model will look overall in the final design.

The best way to build up another view is to use one drawing to create another. Draw the front first and then use this drawing to build up the other views. Add guidelines taken from the front view (see image 07) to help you work out

05 Before you make anything physical, you need to start sketching out ideas for what to create.

06 Turnaround drawings show six projected views of a character. Ideally, it's best to draw them in Illustrator.

07 Adding guidelines from the character's front view helps you to draw the side view in the right proportions.

where to draw the essential details; this will help you establish things like where the top of the head finishes, where the arms finish, and so on.

Once you have your turnaround drawing, print it out for reference at the correct working scale. To keep it clean, I'd recommend putting a layer of clear sticky tape over it, providing a thin protective layer; you can then work on top of these guides directly while using the clay. It's a great way of making one guide last a long time, and makes model-making easier and quicker.

START SCULPTING IN 3D

Now build a rough 3D model of your character using plasticine clay. Don't be precious about how much you use; this is a fun, experimental stage and takes a while to master.

Build lots of models and try out different colours. I normally use my whole hand: the palm for rolling soft shapes like balls, the fingers for rolling out sausage shapes, and fingertips for the fine details. I find I do a lot of fingertip patting down to get really smooth shapes like domes and to reduce the visibility

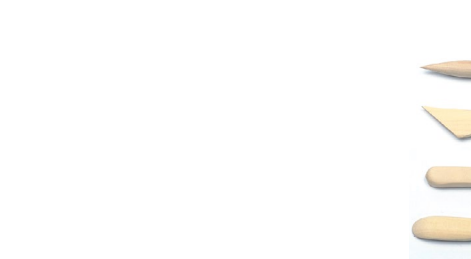
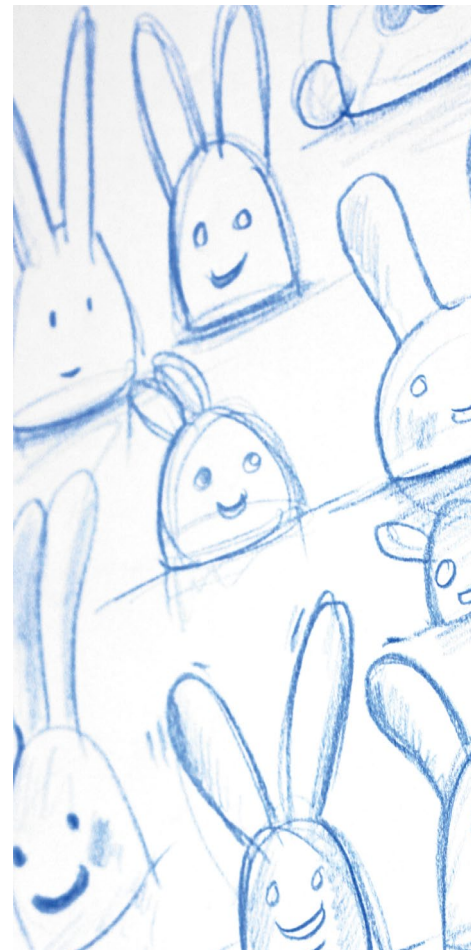
of my own fingerprints. If you need a circle shape in the design, try using a pen lid or the cap of a bottle. Look around you to see what other objects make interesting impressions; plasticine clay takes details really well.

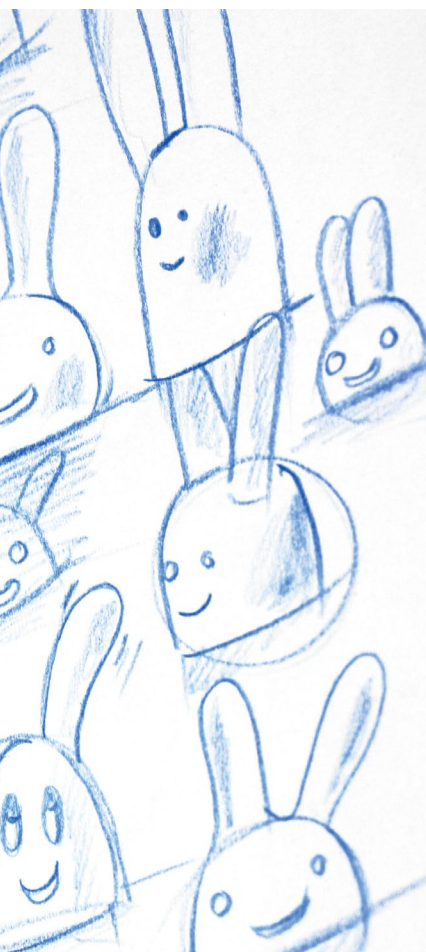
It's worth taking a moment at this point to refine your design, and you will probably need to retune your turnaround drawings from what you have learnt using clay.

Once you're comfortable with clay, get out some Super Sculpey. Make sure you knead it well, and have a play to create your model. Super Sculpey can be baked so it goes hard, and you can also sand it and do all sorts of stuff with it.

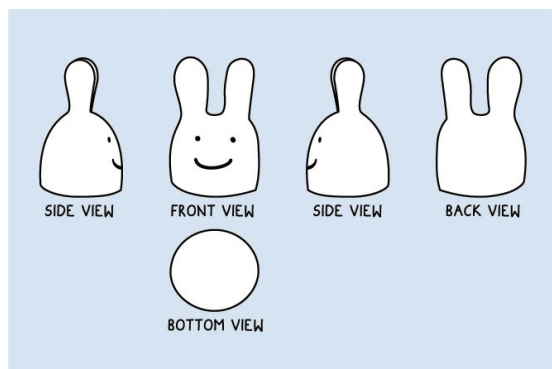
Next issue, we will be using Super Sculpey to make a master, so in the meantime, please read the instructions on the box you bought and get ready to make a master model in part two.

If you are interested in furthering your knowledge and fancy getting down and dirty with this fun process, check out the website www.plastik-surgery.com and buy a copy of the Plastik Surgery Handbook to get making. ■

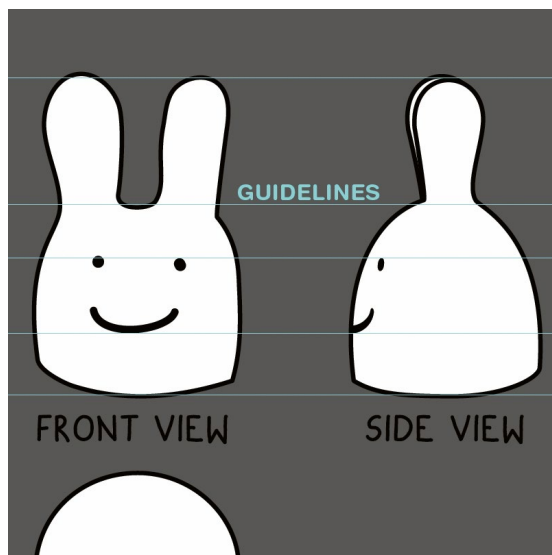




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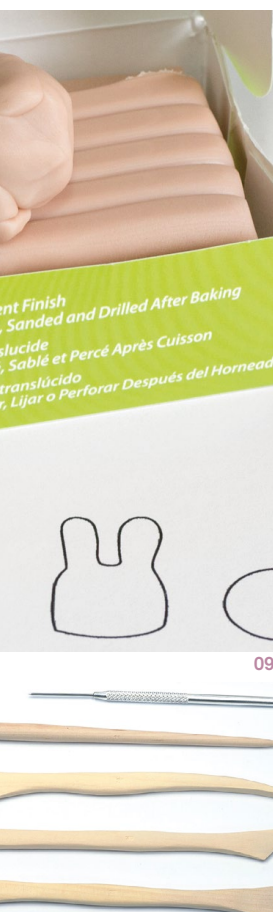
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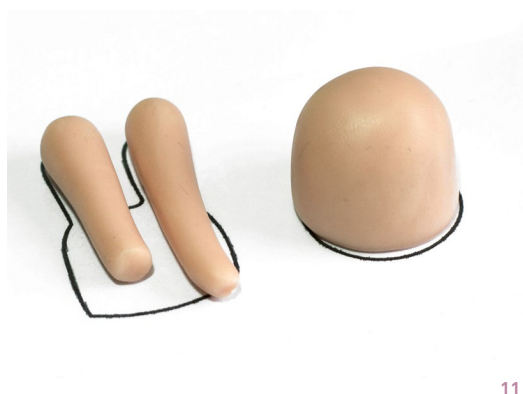
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08



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12

08 For your first ever sculpt, start off with cheap plasticine clay and build a set of rough 3D models of your character.

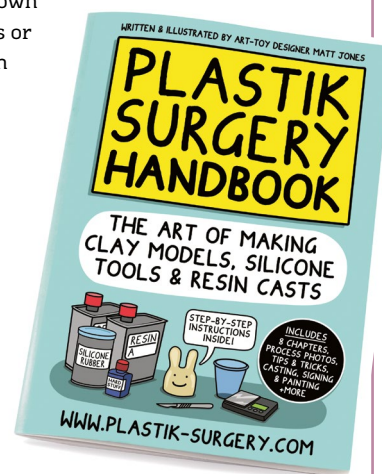
09 Once you're happy with your plasticine model, it's time to move on to Super Sculpey, a clay that can be baked.

10-12 In the next issue, we will move on to using Super Sculpey clay to make a master for our art toy.

PLASTIK SURGERY HANDBOOK

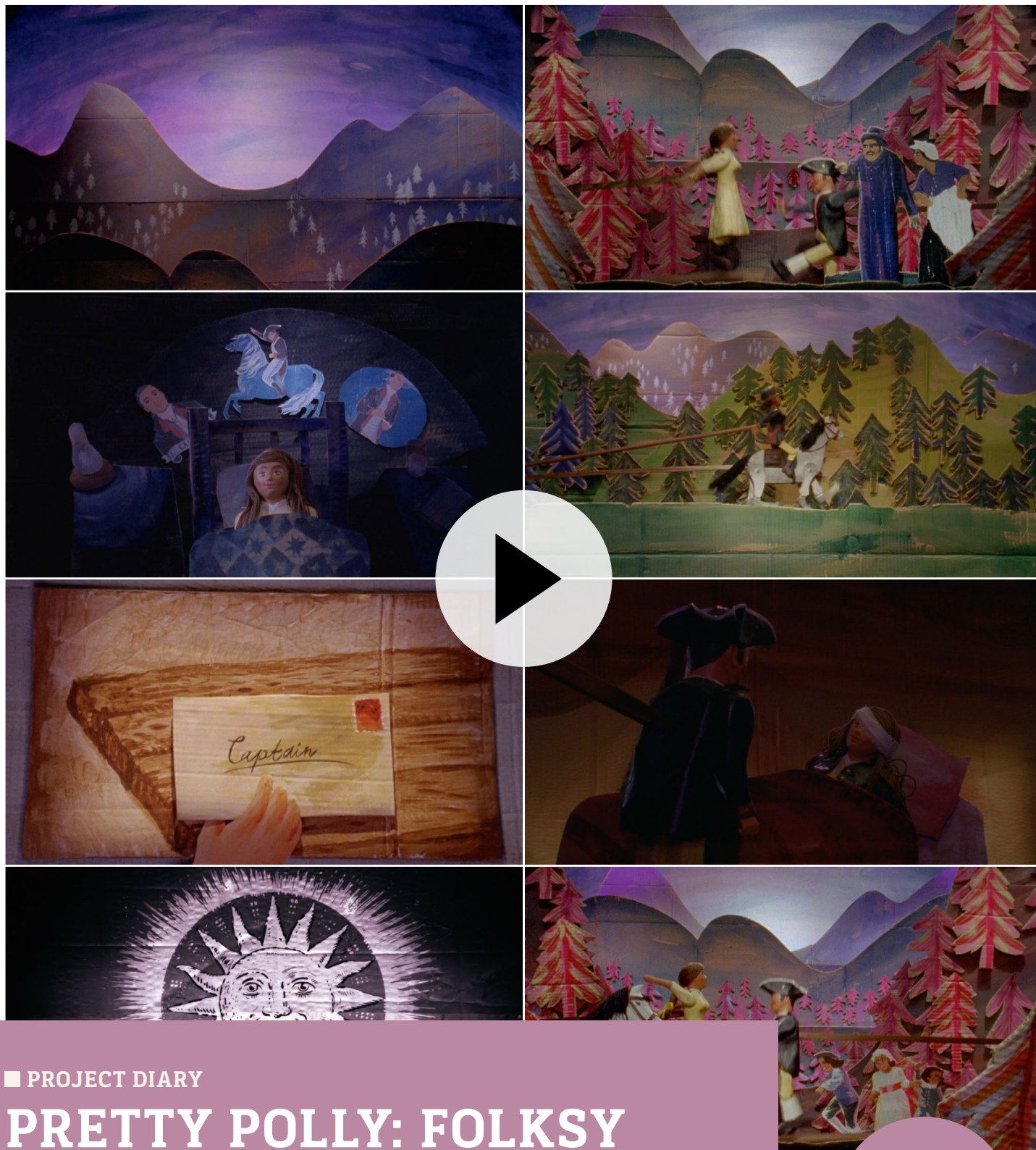
BOOK AND DOWNLOADABLE EBOOK

Ever wanted to make your own resin cast designer art toys or prototype products? Written and illustrated by Matt Jones, The Plastik Surgery Handbook features all you need to know about model making, silicone tooling and resin casting. Buy it for £12 (hard copy or digital copy). Add £3 to the hard copy to get it signed by Matt, or add £8 to receive a signed Resin Bunny with your book. www.plastik-surgery.com



NEXT MONTH

In the second and final section of his workshop in issue 263, Matt Jones will reveal how to finish creating your resin art toy. He'll explain how to get started with silicone tools, how to use Super Sculpey to create a master model, and the basics of resin-casting your creation.



■ PROJECT DIARY

PRETTY POLLY: FOLKSY BY NAME AND NATURE

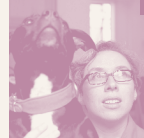
How **Trunk** created handcrafted puppets and a cardboard forest for folk singer Shirley Collins' latest music video

VIDEO
CONTENT

PROJECT FACTFILE

BRIEF: To create a music video for the ballad *Pretty Polly*, originally written in the 1770s or '80s, and performed by world-renowned folk singer Shirley Collins. The artist requested that the video use jig-doll puppets, but the look and feel of the video was left up to Trunk.

STUDIO: Trunk,
www.trunk.me.uk
CLIENT: Domino Records,
www.dominorecordco.com
Shirley Collins,
www.shirleycollins.co.uk
PROJECT DURATION:
Three months
LIVE DATE: October 2016
WATCH THE VIDEO:
www.vimeo.com/183506307



LAYLA ATKINSON

Director, Trunk Animation

Layla Atkinson co-founded Trunk Animation in 2003 and has worked across projects including music promos, advertising and documentaries. She was part of a BAFTA-winning documentary about child poverty in 2007, and later devised the comedy series *Nasty Habits*.



01



02



03

01 Layla Atkinson (in the blue T-shirt) directs the crew on set as they prepare to manipulate the scenery for the next shot.

02 Creating and then shooting physical sets for the video called for teamwork and innovation, and the lighting made conditions very hot at times.

03 In 'the bedroom scene' the wooden puppets had to be removed from their jig boards and integrated with the cardboard elements.

THE BRIEF

Layla Atkinson

When Domino Records approached us to make a video for *Pretty Polly*, a track on Shirley Collins' first new album in 38 years, one key stipulation in the brief defined not just the look of the video, but the spirit and direction of the entire project. Shirley requested that the video incorporate a special kind of puppet called a jig doll. These are wooden dolls that are controlled with long sticks and jig about on a vibrating board. They've been popular with street entertainers for hundreds of years. The dolls suit the song perfectly because it's a ballad set in America around the time of the Revolution.

REAL WORLD CRAFTS

My initial thoughts were to shoot the puppets in front of a green screen, then add in the backgrounds using After Effects. But the prospect of sitting in a hot room, staring at a screen, trying to key out puppets and then create 'handmade' artwork in Photoshop wasn't enticing. After listening to the song a few more times I ditched the idea and, inspired by the timbre of Shirley's voice and the stripped-back music, decided to create something different.

I wanted to use rough cardboard and simple drawings inspired by American folk art, combined with beautiful lighting, to form the video's aesthetic handwriting. I then decided to make my life harder still by keeping the camera locked off at all times, and shooting scenes in real time with no edits or cutaways, so the final piece would feel more like watching a play than a film.

Shirley Collins and Bart McDonagh at Domino Records loved the idea. I talked to photographer Peter Ellmore, and we decided to shoot on film – this too felt within the spirit of the project, and it gives a softer, more forgiving drop-off in the depth of field.

The price of film also meant each scene could be shot only six times, with no chance of seeing rushes before we dismantled one

04 Here, the puppets have been fixed in place for a lighting test of a dance scene.

05 The video is set around the time of the revolutionary war in the US, and adjustments were made to the scenery for the battle shots.



RICHARD BARNETT
MD, Trunk Animation

Joining Trunk in 2009 as a producer, Richard soon became a partner. He's worked with a number of musical acts including David Gilmour, Blur and the Rolling Stones. In 2007, he was part of the team that made the BAFTA award-winning documentary *The Wrong Trainers*.



04



05

PROBLEM SOLVED

PAINTED PUPPETS

Illustrator Jock Mooney on perfecting the jig dolls

We bought the jig dolls from puppet-maker Bernard Pilgrim, but they needed to be adapted to fit the look that we wanted. I modified the heads of both Polly and the soldier so that they matched the painted close-ups I had already created for the film. Garry Rutter added the wigs and made the various accessories, then dressed them. He also modified the jig boards, so rather than being worked while sitting down, they could be operated with one hand whilst standing.



✂ set and built the next. I made an animatic that laid out Polly's story – she's a young woman who falls in love with a US soldier – and worked with stopmotion expert John Harmer, illustrator Jock Mooney and puppeteer Garry Rutter. We gathered a small army of people to build and paint the sets, elements and puppets.

BUILDING THE SETS

Nearly everything was made from cardboard. Each set as the story progresses is made up of four planes forming the fore, middle and backgrounds. These were made from huge sheets of cardboard that were cut to the right shapes, and then the scenery was painted onto them. The puppets themselves were handmade from wood and painted by Jock.

Most of the set elements were designed so that they could be moved off-camera by our crew to generate motion and a sense of action in the scene, while the puppet characters were the focal point – dancing, running, riding horses and so on. By shifting the four planes from right to left, each at a separate speed, we created a charming parallax effect, but it was tricky to achieve.

Eventually, we used the tempo of the music to keep time and choreographed the sliding scenery. Richard Barnett, the MD at Trunk animation handled the timing of the movement of the set elements, literally calling the count during filming in real time. During a shot, the background plane might have to travel 4m at



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2.5m per second, while a foreground element is moved 2m at 5m per second. Like the sets, the lighting was dynamic, with movement, brightening, dimming and even flashes for the cannon blasts during a battle scene.

We experimented and came up with several low-tech solutions that really work with the video's look and feel. For one scene, we cut out hundreds of trees and stuck them to a roller. As this turns, it gives the impression that you're flying over a forest. In another scene we have a close-up of the hero's face, and the eyes look left and right. This was done just like in a pop-up book, with a slider to move them.

It was a lot of work but, in the spirit of the song, we managed to create a great atmosphere. After two days of shooting, the film was cut, and it was graded by Jonny T at Glassworks. Shirley Collins loved it, and said: "Isn't it absolutely gorgeous? Sweet, charming, full of innocence – it made me laugh out loud." ■



JOCK MOONEY

Director, Trunk Animation

With a BA in Fine Art (Sculpture) from Edinburgh College of Art, Jock usually works in collaboration with Alasdair Brotherston as AL + Jock. Together they have created a string of animations for companies, as well as award-winning music videos.



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06-08 These photos of the wilderness scenery give a good idea of how cardboard layers were used to provide depth.

09 A simple pop-up book slider technique for eye movement was used for the scene in which the captain works out that Polly was disguised as a soldier.

10 The lighting on set was carefully planned. Too many shadows might have taken away from the handmade feel of the scenery the team created.

LESSONS LEARNED

LET'S GET PHYSICAL

No computer means no Ctrl-Z. Leila Atkinson shares her advice

1. GREASE IS THE ANSWER

With a lot of moving elements, we found ourselves using graphite or candle wax as lubricants, and punch hole reinforces as washers. Thank goodness we still remember playschool projects.

2. BRING YOUR TOOLS

If I had kept a Sharpie marker, a roll of tape and a Stanley knife firmly attached to my person during the shoot, I would have saved hours of anguish. Next time, I'm going to invest in a tool belt.

3. DON'T LOSE YOUR RAG

We had a large crew on the project with a wide range of skills against a tight deadline. You learn very quickly to keep calm and problem-solve while blaming nobody. Keep positive.



SNASKIFIED

Not all things in life make you feel like you're in the double loop of a rollercoaster ride. But that doesn't mean they're less important. So listen up, kids: cost control is all about keeping an eye on your money, as well as managing budgets. There's no easy way to learn it, though: just start reading up and do your homework!

Once, we worked on a job for Target, where we produced everything in New York. It was Snask's first production on US soil, so we were total newbies.

After a heavy day of pre-production meetings, we went for dinner with the executive producer. He asked if we wanted to have dinner with the client the following week. He explained it was kind of tradition, and so of course we said yes.

The following week, in the middle of a nosebleed, stress-level production, we were asked how many people we were bringing to this dinner.

"How many are we allowed to bring?" we responded, and got the answer: "As many

as you want – you're paying for it". That dinner was for 25 people and they'd booked the Monarch Room, a high-end restaurant in Chelsea. The bill came in at over £4,000 and it wasn't in our budget.

During the same trip, I was going through our receipts, to see which ones we could give our Swedish bookkeeping agency. Suddenly, I stumbled upon a hotel room receipt from one of our crew.

As well as the room charges it contained a "bottle of water" (absolutely fine), a "sparkling soda" (sure), a "mini-bar speciality drink" (not okay and wow, what is that?) and the grand finale: "Intimacy Kit Sexy Little Sachet".

Now, the last one is definitely not deductible, and the team member later explained that he had paid his room's extra charges himself. Nonetheless, it was on the receipt and it was hard to convince our bookkeepers that it was perfectly fine.

When Snask first started, we used to go and buy clothes with the company card and call it work uniform. That didn't

work out too well. Another thing we'd do was buy a lot of alcohol with the company card. Of course, that isn't okay either. But hey, we were young and foolish. Today we know how to do it the right way, but we won't tell you how here.

SNASK OFF!

Snaskified is a recurring column by Snask, the internationally renowned creative agency that strives to challenge the industry by doing things differently. Snask worships unconventional ideas, charming smiles and real emotions and sees the old conservative world as extremely tedious and as the world's biggest enemy.

Fredrik Öst

■ www.snask.com



ENEMY OF THE MONTH



Stealing ideas

Recently, we found this Brazilian media agency that 'came up' with its new tagline 'Make Enemies and Gain Fans' and also decided to release its own Golden book. How far will you take it, copycats?

GOSSIP Q&A



Q: What do you look for in a design graduate?

A: An amazing portfolio without any bad projects (take them out) and a great personality. Knowing how to set type is just as important as having good social skills.

CANDY THUMBS UP!



Moving forward

We recently reassessed and reinvented parts of our process and are feeling the benefits. We believe it's something that every organisation should do at least every fifth year in order to stay modern.

FILTH THUMBS DOWN!



Plane snobs

Upper-class people on planes who are so spoiled they try to move the whole seat as if it's loose, don't know how to turn on the monitor and ask for the à la carte menu.

NEXT MONTH

VR: WHAT 2017'S HOTTEST TREND MEANS FOR YOU

INDUSTRY ISSUES

Are intensive short courses the
future of design education?

VIDEO INSIGHT

Your essential guide to getting more
from print as a creative freelancer

Plus: inspiring projects, current trends and
expert analysis from the global design scene

ON SALE 3 FEB



Award-winning designer **Morag Myerscough** talks about her love for metal structures around the world, from Mexico to Myanmar

THE MAJESTY OF METAL IN THE SKY



I have been totally obsessed with metal structures for many years now. I don't exactly know where this feeling comes from or why I have it. I've tried to analyse myself and I think it could be something about the temporary nature of the structure, the transparency, change and contrast to the surroundings. It could also be about how these structures can envelop an existing building and transform it; how they can grow on top of solid structures and make linear geometric patterns.

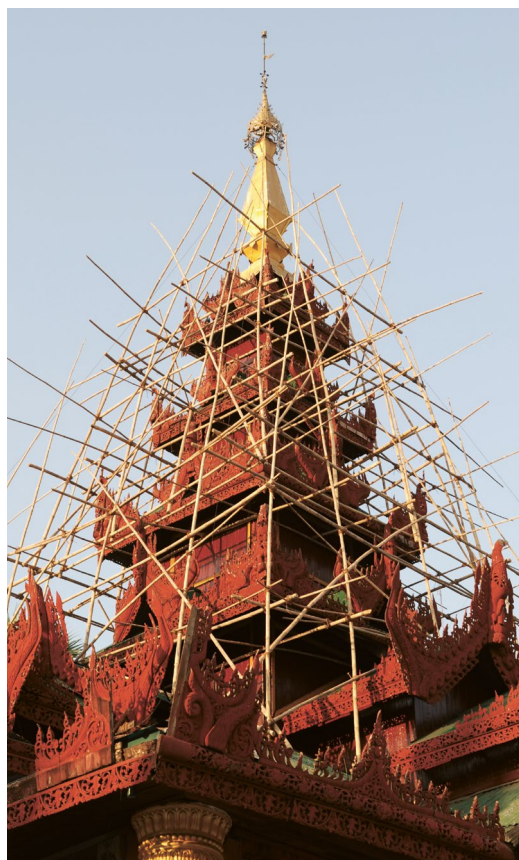
I also really love gas holders and pylons, and I particularly like bamboo scaffolding. The best bamboo scaffolding I have ever seen was in Yangon, Myanmar. But I was told that once an old building in Yangon was covered with scaffolding, it would be shrouded and then pulled down, which felt very sad. I did try and do an installation in Austria using bamboo scaffolding but at that time I only found one company who would do it for me. It was going to cost one million euros, and I only had 50,000.

My absolute favourite scaffolding structures are the backs of some advertising hoardings that I saw when I was in Mexico in 2015. It was heavenly to see so many structures forming a whole landscape above the buildings, and many of them didn't even have adverts on the front, which was even better.

Most of these signs were along the motorways and so it was only possible to take photos from car windows, which was not ideal. But it was still a great visual experience, just seeing one after the other, after the other; drawing in the sky. ■



Scaffolding in Myanmar (here and below left), Mexico City (below right) and San Francisco (bottom right).





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